

The Structure of the Poetic Text:
Structural Cohesion and Foregrounding as the Dual Rhetorical Discourse Function of
Linguistic Parallelism in Biblical Hebrew Poetry

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degree of Doctor of Philosophy

by
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"Every linguistic sign is located on two axes: the axis of simultaneity and that of succession."

–Roman Jakobson

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Abbreviations

A	Aleppo Codex
ABS	Absolute
ACCUS	Accusative
ADJ	Adjective
ADV	Adverb
BBR	<i>Bulletin for Biblical Research</i>
BH	Biblical Hebrew
BHP	Biblical Hebrew poetry
BHS	<i>Biblia Hebraica Stuttgartensia</i>
C	Conjunction
CBQ	<i>Catholic Biblical Quarterly</i>
CL	Clause
D	Determiner
DAT	Dative
DG	Dependency grammar
EHL	<i>The Encyclopedia of Hebrew Language and Linguistics</i>
FAT	<i>Forschungen zum Alten Testament</i>
FG	Functional grammar
GEN	Genitive
ICC	<i>International Critical Commentary</i>
IMPV	Imperative
Inf	Infinitive
Inf ^{ABS}	Infinitive absolute
Inf ^{CL}	Infinitival clause
Inf ^{CON}	Infinitive construct
InfP	Infinitival ("non-finite") phrase
Intg ^{CL}	Interrogative clause
INTERJ	Interjection
IST	Information structure theory
JAOS	<i>Journal of the American Oriental Society</i>
JHS	<i>Journal of Hellenistic Studies</i>
JNSL	<i>Journal of Northwest Semitic Languages</i>
JSOT	<i>Journal for the Study of the Old Testament</i>
JSS	<i>Journal of Semitic Studies</i>

L	Leningrad Codex
MT	Masoretic text
N	Noun
N ^{ACCUS}	Accusative noun
N ^{DAT}	Dative noun
N ^{GEN}	Genitive noun
N ^{NOM}	Nominative noun
Ng	Negation particle
NICOT	<i>New International Commentary on the Old Testament</i>
NP	Noun phrase
NP ^{ACCUS}	Accusative noun phrase
NP ^{CL}	Clausal noun phrase
NP ^{DAT}	Dative noun phrase
NP ^{GEN}	Genitive noun phrase
OTE	Old Testament Essays
P	Preposition
Pn	Pronoun
Pn ^{ACCUS}	Accusative pronoun
Pn ^{DAT}	Dative pronoun
Pn ^{GEN}	Genitive pronoun
Pn ^{INTG}	Interrogative pronoun
Pn ^{NOM}	Nominative pronoun
Pn ^{REL}	Relative pronoun
POV	Point of view
PP	Prepositional phrase
PTCL	Particle
PTCP	Participle
S	Sentence
SD	Standard Deviation
TGG	Transformational-generative grammar
V	Verb
V ^{COH}	Cohorative verb
V ^{JUSS}	Jussive verb
VOC	Vocative
VP	Verb phrase

VP^{CL}

Clausal verb phrase

Abstract

The present project, by employing Roman Jakobson's conceptualisation of parallelism and literary linguistic analysis, argues that linguistic parallelism occurring at all levels of language (from phoneme to syntagmeme) in biblical Hebrew poetry has a dual rhetorical discourse function of foregrounding and structural cohesion. It is proposed that patterned grammatical-syntactic continuity and deviation at a colometric level creates poetic unity that harmonises the poem's internal diversity and poetic variation across macrostructural levels that fosters foreground semantic components of the text. As the poetic text moves forward as a discourse, the diversity created by grammatical-syntactic deviation becomes patterned with a regular form of sequence that creates structural cohesion within the poem as discourse. After outlining the state of current research on biblical Hebrew poetry and exploring Jakobson's poetics and their relevance to this project, the heart of the work is a detailed analysis of each poetic line in Psalms 113–118. These were chosen as a representative sample in order to test the validity of the model.

1.0 Introduction

This chapter comprises three main sections. The first section (§1.1) outlines the current state of research within the field of biblical Hebrew poetry which frames the need for the present project in its respective context. Section 1.1 is further divided into two sub-sections: (§1.1.1) a history of linguistic approaches to colometric analysis of biblical Hebrew poetry (=BHP) (i.e., microstructure), and (§1.1.2) strophic analysis of BHP (i.e., macrostructure). The second section (§1.2) is a concise statement of the need for the present project as it explores structural cohesion and foregrounding as the dual rhetorical discourse function of linguistic parallelism in BHP.

The third section (§1.3) provides an orientation to Roman Jakobson's conceptualisation of linguistic parallelism, the poetic function of language, and the central tenets of its theoretical origins in structural linguistics and poetics. Section 1.3 also lays the groundwork for the theoretical and methodological framework of the present study, which is the focus of §2.0.

Section 3.0 is the heart of the study and offers a detailed, bottom-up (i.e., micro to macro) analysis of the eighty-five verses of the Egyptian Hallel (Psalms 113–118). The central objective of the analysis is to evaluate the proposition that linguistic parallelism in BHP has a dual rhetorical discourse function of structural cohesion and foregrounding. The project then concludes with a summary of findings as well as considerations for further research (§4.0).

1.1 History of Research: Colometric and Strophic Analysis of Biblical Hebrew Poetry

1.1.1 Colometry: Linguistic Approaches to Explicating BHP Structure

Grammatical-syntactic approaches to explicating the structure of BHP have dominated the broader landscape of BHP analysis for the past forty-five to fifty years. The technical structural workings of parallelism and syntax as integrated linguistic phenomena have been the particular focus of these approaches.¹ The primary impetus for the shift towards linguistic programs for BHP structural analysis is a lack of consistency among metrical and syllabic approaches in offering a comprehensive explanation of BHP micro and macrostructure collectively. Leading BHP theories have agreed with Terrance Collins' comment that,

The fact that no system has emerged from all the laborious studies of stress patterns and syllable counts does not mean that there is no system. However, it does suggest that we probably ought to be looking for it somewhere else.²

Simon Stocks likewise states that, "The multiplicity of approaches to metrical analysis, and their failure to provide a *clear* or *consistent* demonstration of metre, has lead [*sic*] others to suggest that colometry is not metrically-based at all but lies in other spheres."³

¹ Most notable works among linguistic programs for BHP structural analysis are Adele Berlin, *Dynamics of Biblical Parallelism* (Revised and Expanded version; Grand Rapids: Eerdmans, 2008); Walter T. W. Cloete, *Versification and Syntax in Jeremiah 2–25: Syntactic Constraints in Hebrew Colometry* (Atlanta: Scholars Press, 1989); Terrence Collins, *Line Forms in Hebrew Poetry: A Grammatical Approach to the Stylistic Study of the Hebrew Prophets* (Rome: Biblical Institute Press, 1978); Stephen A. Geller, *Parallelism in Early Biblical Poetry*. Vol. 20 (Missoula, MT: Scholars Press, 1979); Daniel Grossberg, *Centripetal and Centrifugal Structures in Biblical Poetry* (Atlanta: Scholars Press and Society of Biblical Literature, 1989); Cynthia L. Miller, "A Linguistic Approach to Ellipsis in Biblical Poetry: (Or, What to Do When Exegesis of What is There Depends on What Isn't)", *BBR* 13 (2003), 251–70; Michael O'Connor, *Hebrew Verse Structure* (Winona Lake: Eisenbrauns, 1978); Dennis Pardee, *Ugaritic and Hebrew Poetic Parallelism: A Trial Cut ('nt I and Proverbs 2)*; *Vetus Testamentum Supplement Series* 39 (Leiden: Brill, 1988); Simon Stocks, *The Form and Function of the Tricolon in the Psalms of Ascents: Introducing a New Paradigm for Hebrew Poetic Line-form* (Eugene: Wipf and Stock, 2012); and David T. Tsumura, "Vertical Grammar of Parallelism in Hebrew Poetry", *JBL* 128.1 (2009), 167–181. On parallelism as a linguistic phenomenon, see Berlin, *Dynamics*, 1–30; and Roman Jakobson, "Grammatical Parallelism and Its Russian Facet" in *Language in Literature* (Cambridge, MS: Harvard University Press, 1987), 145–179.

² Collins, *Line-Forms*, 7.

³ Stocks, *Form and Function*, 22; emphasis added.

Michael O'Connor's *Hebrew Verse Structure* was the major point of departure into these other spheres. The bedrock of O'Connor's work is the view that syntactic constraints, not metre, determine colometric structure of BHP. On the heels of O'Connor's watershed work came other syntax-based programs that galvanised the place of syntax (along with other linguistic dimensions) as the primary point of reference for evaluating BHP colometry.

As detailed in the sections below, a number of criticisms have been raised against syntax-based programs, the bulk of which relate to methodological concerns. One of the recurring criticisms that applies universally to linguistic programs is the lack of accounting for artistic performance of the poetic text as a structure-defining factor in a poem's overall architecture. Additionally, linguistic programs regularly set the sentence (= S) as the boundary marker for the largest linguistic unit to undergo analysis. That is, they fail to account for the impact that macrostructural features of the poem have on the syntactic and colometric shape of the verseline. In other words, *poetic discourse analysis* remains outside of the analytical scope of contemporary programs. These two particular points of critique (i.e., failure to integrate style and overlooking macrostructure's impact on the verseline) will be explored in greater detail in the history of research that follows.

In view of these two particular critiques of the above approaches, literature subsequent to O'Connor's work has collectively confirmed the view that technical interfacing of various linguistic levels (i.e., grammar, syntax, semantics, etc.) lies at the heart of parallelism and BHP structure. The question that remains is how does the complex web of relationships that characterise a poetic text affect the overall outworking of the performance of an artistic text? This is question that will remain in the background of the history research that follows.

1.1.1.1 Michael O'Connor

As noted, Michael O'Connor's *Hebrew Verse Structure* is largely responsible for pioneering the grammatical-syntactic program for decoding the technical workings of BHP colometric structure that have eluded strictly syllabic and metrical approaches. O'Connor's work has been described as, "the most important book on classical Hebrew poetry since Gray's *Forms of Hebrew Poetry* (1915), and it may be the most important since Robert Lowth (1762)".⁴ The bulk of O'Connor's work proposes, and effectively defends, *syntactic constraints* as the central structuring dynamic of BHP. O'Connor, "proposes that lines of Hebrew verse are shaped by syntactical constraints at the levels of units (i.e., words), constituents (i.e., phrases), and clause predicators (i.e., clauses)."⁵ That is, each verseline ("lines" is O'Connor's designation) comprises a limited number of words, phrases and clauses (= CL). Through an analysis of over one thousand cola, O'Connor effectively established a new rule for BHP structure by demonstrating syntax, rather than metre, as the primary factor in BHP colometric delineation.⁶

Some of the major criticisms raised against O'Connor are: (1) his use of transformational-generative grammar (= TGG) as a theoretical framework for syntactic analysis is in conflict with his conclusions concerning surface structure of syntax because TGG is ultimately concerned with semantics at the level of deep structure; (2) he bases his analysis primarily on the bicolon as the basis of the verseline thereby neglecting monocola and tricola; (3) he uses obscure terms; and (4) he neglects poetic technique and aesthetic features of the artistic text.⁷ Even in light of these critiques, O'Connor's work is an invaluable step forward into grammatical-syntactic programs for explicating BHP colometry that set the central dom-

⁴ E. M. Good, review of Michael O'Connor, *Hebrew Verse Structure*, *The Journal of the American Academy of Religion*, 50.1 (1982), 111–112.

⁵ Patrick D. Miller, review of Michael O'Connor, *Hebrew Verse Structure*, *JBL* 102.4 (1983), 628–629.

⁶ For a detailed synopsis of O'Connor's *Hebrew Verse Structure*, see William L. Holladay, "Hebrew Verse Structure Revisited (I): Which Words 'Count'?", *JBL* 118.1 (1999), 19–32.

⁷ For a full list of criticisms raised against Collins' method as well as system of approach, see Cloete, *Versification and Syntax*, 83–87.

inant feature of the landscape of the discipline of BHP colometry for at least the following forty years.

1.1.1.2 Terrence Collins

In a similar vein as O'Connor's work is Terrence Collins' *Line Forms in Hebrew Poetry*. Simply put, Collins, "has attempted to give careful attention to the way grammatical patterns function, to describe the syntax favoured, in the poetic art of ancient Israel."⁸ Collins' work, while fundamentally similar to O'Connor's in its conclusions, adds a unique dimension to O'Connor's program by categorising and enumerating a variety of syntactic formulas that structurally frame BHP. Collins' work also provides a fundamental grammatical framework for stylistic analysis while O'Connor does not account for style for a factor in BHP colometry. Collins comments that, "the only true basis for the stylistics of Ancient Hebrew poetry is a comprehensive approach which takes all the varied elements into account, and looks at the way they combine in the line and at the way the line functions in its context."⁹ He goes on to conclude that, "grammatical structure acts as the basic framework of the verse-line."¹⁰

As with O'Connor's work, a number of criticisms have been raised against Collins' method and program.¹¹ The primary criticism is that he overlooks syntactic units that extend beyond the verseline. Furthermore, Collins, "oversimplified the relation between verse-line and sentence."¹² Beyond these criticisms, the thrust of Collins' argument that the verseline is determined by syntactic constraints is valid. In tandem with O'Connor, then, Collins' work helped linguistic approaches to BHP colometry gain more momentum as an alternative program to strictly metrical systems.

⁸ W. Eugene March, review of T. Collins, *Line Forms in Hebrew Poetry*, *JBL* 99.2 (1980), 301–318.

⁹ Collins, *Line-Forms*, 21.

¹⁰ *Ibid.*, 227.

¹¹ See Cloete, *Versification and Syntax*, 69.

¹² For a detailed list of criticisms raised against Collins' work, see Cloete, *Versification and Syntax*, 68–69.

1.1.1.3 Adele Berlin

Adele Berlin's *Dynamics of Biblical Parallelism* builds on Collins and O'Connor by integrating literary-linguistic dimensions of parallelism with grammatical-syntactic features of BHP colometry. Berlin, by integrating Russian formalist Roman Jakobson's theory of parallelism (more on this below), brings a fresh dimension to the dialogue by underlining the linguistic essence of parallelism itself as the defining feature of poetic text structure. More precisely, Berlin posits that parallelism functions as a framework within which grammatical-syntactic features of BHP colometry unfold as a result of grammatical-syntactic and semantic interfacing. Berlin demonstrates that it is the functional combination of parallelism and linguistic aspects, or "levels" (i.e., grammar, syntax, phonology, and morphology) that formulates BHP colometry. Berlin also presents a systematic classification of the various forms of grammatical and lexical parallelism.

Berlin's contribution fills an ever widening gap between syntax and semantics and how they cooperate to contribute to the artistic function of the text. At the same time, Berlin is strictly concerned with microstructure and her integration of Jakobson's work does not go quite far enough (see §1.3.1.3). Daniel Grossberg writes,

Berlin [...] does not analyze units above the parallel couplet. If, indeed parallelism is the "constructive principle on which a poem is built" as Berlin claims, she does not treat the significant part of the poem that is built on the greater parallelisms of the text, e.g., its open and close, its distant echoes, the dynamic shifting of its elements, etc.¹³

¹³ Grossberg, *The Centripetal and Centrifugal Structures in Biblical Poetry*, 4.

1.1.1.4 Walter Theophilus Woldemar Cloete

W. T. W. Cloete's *Versification and Syntax in Jeremiah 2–25: Syntactical Constraints in Hebrew Colometry* responds to criticisms raised against O'Connor's syntactic constraints paradigm and proposes that further syntactic constraints needed to be added to O'Connor's program. Cloete frames the need for study by stating:

[...] if an analysis of Hebrew verse indicates the existence of syntactical constraints within the colometric system, it will also be necessary to establish the exact relations between these and possible other constraints within that system. So, for instance, the possible role of regulation of the phonological features of the text and the possible existence of enjambement has to be considered.¹⁴

Cloete goes on to conclude that,

The syntactical approach to versification system appears to be theoretically acceptable in the light of the number of verse literatures to which it has been applied by scholars from various fields of study [...]. This approach seems very likely to prove practically applicable to Hebrew verse when one takes into account the measure of success achieved in the studies just discussed, especially those of Collins and O'Connor.¹⁵

Cloete also reintegrates stress counting, and more broadly, metrics, as an important factor in colometric delimitation. He argues that stress counting interfaces with phonological features of the text which are far from independent or isolated from the grammatical-syntactic program. Cloete furthers the argument for metrics as a key feature in BHP colometric delimitation by pointing out that O'Connor's syntactic constraints paradigm itself accounts for metre (even if O'Connor does not frame it this way) in the sense that constituent counting, whether that constituent is a lexeme, grapheme, morpheme, or syntagmeme, is by nature metrical.

¹⁴ Cloete, *Versification and Syntax*, 19.

¹⁵ Ibid., 96.

1.1.1.5 James Kugel

James Kugel's work is a comprehensive treatment of the concept of Hebrew poetry beginning with parallelism and colometry. Kugel's conclusions on parallelism and colometry are arguably little more than a hybrid of Robert Lowth's and Robert Alter's models (see §1.1.1.8). At the same time, Kugel argues that Lowth's model, while undoubtedly helpful, has the wrong frame of thought. He writes,

Lowth mistook parallelism for the whole idea of this biblical style, then gave the impression of a system of operating in what is, really, not systematic at all [...] "synonymous" parallelism is rarely synonymous, there is no real difference between it and an "antithetical" parallelism—the whole approach is wrongheaded.¹⁶

Kugel sums up the function of parallelism as a "seconding sequence".¹⁷ Like Alter, Kugel views the development of colometric parallelism across a poem as structures of amplification that can be understood as, "what is true is A, and what is more so is B". Kugel, unfortunately, does not integrate grammatical-syntactic features beyond semantic considerations.

A more distinct feature of Kugel's work is his treatment of rabbinic exegesis and the "forgetting" of parallelism.¹⁸ Kugel points out that rabbinical exegesis does not classify reiterations present in parallelism (both in prose and poetry in the MT) as such. Rather, due to the exegetical program of *omnisignificance*, rabbinical exegesis sees what others classify as a reiteration, expansion, amplification, or intensification as having a different meaning altogether.

An example of this is the Talmudic interpretation of Deuteronomy 16:3, which reads: לא־תאכל עליו חמץ שבעת ימים תאכל-עליו מצות לחם עני. A parallelism approach understands the second phrase (שבעת ימים תאכל-עליו מצות לחם עני) as an intensification, or reiteration of the

¹⁶ James Kugel, *The Idea of Biblical Poetry: Parallelism and Its History* (Baltimore: Johns Hopkins University Press, 1998), 57.

¹⁷ *Ibid.*, 59.

¹⁸ *Ibid.*, 96–134.

first (לֹא-תֹאכַל עִלּוֹ חֶמֶץ). Kugel notes that much to the contrary,

[...] the Talmud sees here not one commandment, but two: (1) No leaven may be eaten; (2) unleavened bread must be eaten (rather than, for example, seeing the second clause as a restatement of the first, viz., "Do not eat leaven; when, during the seven days, you want to eat bread, take care that it be unleavened").¹⁹

En evaluation of the structure of BHP through the lens of the principle of omnisignificance of rabbinic interpretation of BHP is still an area that remains wide open for further research.

1.1.1.6 E. L. Greenstein

E. L. Greenstein, one of the few who have attempted to bring linguistics, style, and parallelism together for analysis, offers a generativist approach to interpreting syntactic parallelism of BHP in "How Does Parallelism Mean?". While Greenstein's focus is the importance of deep structure in identifying synonymous semantic parallelism, he also gives brief mention to stylistic features of syntactic parallelism. Greenstein proposes that while transformations occur on the surface-level of a poem the deep structure of the text remains the same. While two juxtaposed lines may be "antithetical", or "synthetic" at a surface level, their deep structures are usually synonymous.

The central criticism raised against E. L. Greenstein's work relates to his use of a particular dimension of TGG (i.e., deep structure) in cases where reader response is largely determined by the surface structure of the text itself. Robert Alter gets at this very point with this critique of Greenstein's approach:

Surely no reader of poetry responds to the text in this way. Poetry is significant form—which is to say, its depth and precision of statement, like its beauty, inhere in the elaboration of the verbal surface. It is to particularly chosen words in a particular

¹⁹ Ibid., 106.

order that the reader responds. We are thus highly suspicious of any theory that ultimately discounts the finely crafted contours of a poem's verbal form.²⁰

The view here is that Alter's point here is only partially valid. From a cognitive linguistic perspective, as well as a discourse perspective, readers of poetry do, in fact, respond to the text the way in which Alter describes. In fact, Kugel, even though not working from a cognitive linguistic frame, makes this very point in his critique of Lowth's antithetical category (see §1.1.1.5). The tension between Alter's and Greenstein's views is the same tension that exists in the sometimes elusive interfacing of deep and surface structures.

1.1.1.7 Simon P. Stocks

Simon P. Stocks' brings much needed clarity to the function of tricolon in BHP in *The Form and Function of the Tricolon in the Psalms of Ascents: Introducing a New Paradigm for Hebrew Poetic Line-form*. Stocks draws on Eduard Sievers' rhythmical-accentual program to contend that the tricolon functions as a delimitation marker as well as foregrounding device in BHP. While Stocks' lengthy and effective treatment of the tricolon responds to the long-standing need for serious analysis of the tricolon in BHP colometry, his research leaves readers with questions regarding a linguistic analysis of the tricolon's function from a functional grammar (=FG) perspective (as Stock's linguistic theory of preference is TGG). Stocks also leaves stylistic concerns outside of his analytical scope. Even with these points of critique, Stocks' work as a serious examination of the tricolon was long overdue.

1.1.1.8 Critique of Linguistic Approaches and Robert Alter

While the above contributions have reshaped the landscape of BHP colometry, areas of further research have emerged. One of the primary questions that persistently appears across linguistic programs is in regard to the role and function of style, or rhetoric in poetic

²⁰ Robert Alter, *The Art of Biblical Poetry* (New York: Basic Books, 1985), 215.

syntax and how it converges with linguistic levels to make up the overall architecture of a poem. O'Connor, "is working strictly on formal, structural matters, not on style or content."²¹ Furthermore, these approaches, "are theoretical, concerned to account for the driving mechanisms of Hebrew poetry and downplaying or ignoring any literary or stylistic dimensions to poetry."²² O'Connor himself identifies this area of neglect in his own work in stating:

The last class of linguistic features, ornamentation, has a domain equal to or less than that of fine structural features; its stock of resources is as vast as and probably not far different from that of figuration. Here, as elsewhere in the essay, *ornamentation* is the missing member of the party.²³

Robert Alter, whose *The Art of Biblical Poetry* refreshed interest in a literary reading of BHP, offers a sweeping critique of linguistic approaches to BHP colometry by way of his critique of O'Connor: "[O'Connor] proposes a bewilderingly elaborate system of 'syntactic constraints' as the basis of biblical verse, though this analysis entails, among other intrinsic difficulties, an arbitrary chopping up of poetic lines into units that will conform to the proposed pattern."²⁴ Alter's criticism, while important, overlooks the fact that "bewildering" does not necessarily mean incorrect or unhelpful. Alter groups T. Collins' *Line-Forms* with O'Connor's *Hebrew Verse Structure* by commenting that, "An equally unconvincing if simpler attempt to make syntax the governing principle is Terrence Collins', *Line-Forms in Hebrew Poetry*".²⁵ Alter clearly rejects that syntax is the governing feature of BHP colometry. Alter's critique, however, is short sighted in that he neglects the fact the syntax correspond with the semantics of each verseline through semantic-syntactic interfacing. Furthermore, exegetes

²¹ Good, review of M. O'Connor, 111–112.

²² D.W. Baker and B.T. Arnold, eds., *The Face of OT Studies: A Survey of Contemporary Approaches* (Grand Rapids: Baker Academic, 1999), 345. Adele Berlin's *Dynamics of Biblical Parallelism* is a slight exception to this as it has some dealings with style. Even though Berlin rightly categorises parallelism (both semantic and grammatical) as a device of poetic style, her work concentrates more heavily on a systematic classification of the various forms of semantic and grammatical parallelism (including syntactic parallelism), rather than syntactic parallelism as a device of poetic structural style.

²³ O'Connor, *Hebrew Verse Structure*, 423; emphasis added.

²⁴ Alter, *Art of Biblical Poetry*, 3.

²⁵ *Ibid.*, 215.

have long been aware of the grammatical-syntactic parallelism that is a salient feature of BHP structuring technique. Also, because Alter does not account for this, questions remain unanswered concerning semantic-syntactic interfacing and parallelism in an artistic text.

While Alter's critique of linguistic approaches is somewhat short sighted, he does bring to front that linguistic programs largely overlook the poetic text's artistry and style. Alter, whose field is comparative literature, is all too aware that the structure of the artistic text is inseparable from the text's performance as a work of art. That is, the very architecture of a poetic text, namely with regard to syntax, is one of the text's central rhetorical features. Donald Freeman helpfully adds that, "poetic form is embedded in poetic syntax [...] our experience of that form is, first, the process of internalizing and decoding the *complex web of relationships* which its syntax embodies [...]"²⁶ Freeman's emphasis on the "complex web of relationships" reveals a second major gap in linguistic programs, which is that they tend to establish the S as the largest linguistic unit within analysis. Questions with regard to the way syntax functions as *a web of relationships* that flow in-and-out of both colometry and macrostructural levels of a poem have yet to be thoroughly explored.

1.1.1.9 Nicholas P. Lunn

Lunn's *Word-Order Variation in Biblical Hebrew Poetry* is an excellent point of departure in responding to Alter's critique of linguistic approaches to BHP colometry. Lunn, drawing on Lambrecht's use of information structure theory (= IST)²⁷, explains patterns of word-order variations in BHP. Lunn differentiates between non-canonical (i.e., unconventional) word-order in BHP that is pragmatically marked and non-canonical word-order that is po-

²⁶ Donald C. Freeman, "Keat's 'To Autumn': poetry as process and pattern", in *Essays in Modern Stylistics* (ed. Donald C. Freeman; New York: Methuen, 1981), 83; emphasis added.

²⁷ See K. Lambrecht, *Information Structure and Sentence Form: Topic, Focus, and The Mental Representations of Discourse Referents* (Cambridge Studies in Linguistics 71; Cambridge: Cambridge University, 1994); K. Shimasaki, *Focus Structure in Biblical Hebrew* (Bethesda, MD: CDL Press, 2002); Jean-Marc Heimerdinger, *Topic, Focus, and Foreground in Ancient Hebrew Narrative* (Sheffield: Sheffield Academic Press, 1999).

etic (i.e., defamiliarisation). With specific regard to parallelism and word-order deviation, Lunn helpfully identifies patterns of, “how pragmatic markedness effects the construction of parallel lines”.²⁸

Strengths of Lunn's work include: (1) it fills a large gap between literary and linguistic programs in BHP analysis, (2) it is intensely rigorous and consistent in its methodology, (3) it is thorough in its textual analysis which draws generously from various styles of poetry in the HB, (4) it is framed by an alternative linguistic model to TGG which characterises the bulk of the linguistic approaches mentioned above, and (5) Lunn lends priority to how text-grammatical considerations inform rhetorical concerns.

At the same time, the greatest weakness of Lunn's approach, while offering tremendous insight on a number of levels, is its wholesale commitment to Lambrecht's theoretical model. Scholars have long noted the gaps in IST for understanding word-order. Primarily, IST neglects syntactic considerations as a means of explaining word-order. Holmstedt adds that,

Lunn's differentiation between 'purely poetic' variation characterized by a 'lack of any inner logic consistency' (pp. 105–6) and 'purely linguistic' (p. 5) pragmatic variation is too sharp. It would be more helpful to view poetic variation as the relaxing of normal constraints, rather than the wholesale abandonment of them.²⁹

Another critique of Lunn's work is the assumption (inherited from Lambrecht) of V-subject-object canonical word-order in BH. “Although the issue is far from settled, the time has passed in the which a Biblical Hebrew scholar may equate statistically dominant V-subject-object word order with basic word order [...]”.³⁰ In particular, such approaches tend to fail to account for rules of syntax in BH when it comes to word-order variation. Even with

²⁸ Lunn, *Word-Order Variation in Biblical Hebrew Poetry*, 131.

²⁹ James C. Kirk, review of N. P. Lunn, *Word-Order Variation in Biblical Hebrew Poetry: Differentiating Pragmatics and Poetics*, *CBQ* 70 (2008), 346.

³⁰ James C. Kirk, review of Nicholas P. Lunn, 347. Cf. Christo van der Merwe, "A Step Towards a Better Understanding of Biblical Hebrew Word Order", *JNSL* 25.1 (1999), 277–300.

these issues, however, Lunn's contribution is masterful and has been well received for the simple fact that it, "fills a niche, if for no other reason than to put an end to the avoidance of serious engagement with the syntax of BH poetry."³¹

1.1.1.10 Biblical Hebrew Poetry Discourse Analysis

From where we stand, and with the exception of Ernst R. Wendland's contributions which will be presented below, discourse analysis of BHP is the absent party. From O'Connor to Lunn, the largest linguistic unit under evaluation is the S. This further reveals the need for a study that takes into account Freeman's "complex web of relationships" that form the overall architecture of the artistic text.

Ernst R. Wendland has made considerable contributions to discourse analysis of BHP, but primarily within the context of Bible translation.³² Wendland's work engages a range of discourse perspectives while focusing on cohesion, stylistic features of BHP, and text boundaries. Because Wendland's primary aim is to provide Bible translation assistance, his work does not claim to be exhaustive.

Furthermore, discourse analysis has proven to be quite fruitful in explicating functions in BH discourse grammar as well as the technicalities of textual patterning (i.e., cohesion, prominence, discourse unity, etc.) among segments of text that are larger than the S.³³ While discourse analysis has been generously applied to non-poetic literary forms in the HB, there is a near absence of discourse analysis applied to BHP.³⁴ The following statement from

³¹ R. D. Holmstedt, review of N. P. Lunn, *Word-Order Variation in Biblical Hebrew Poetry: Differentiating Pragmatics and Poetics*, *JSS* 54.1:305–07 (2009), 283.

³² See Ernst R. Wendland, *Analyzing the Psalms* (Second Edition; Winona Lake: Eisenbrauns, 2002) and idem, *The Discourse Analysis of Hebrew Prophetic Literature* (New York: Mellen, 1995).

³³ Unfortunately this dissertation cannot afford the space for a thorough treatment of the background and methodology of discourse analysis and tagmemic linguistic theory. For a synopsis of discourses analysis of biblical literature in particular see Walter R. Bodine, *Discourse Analysis of Biblical Literature: What It Is and What It Offers* (Scholars Pr, 1995), and David Allan Dawson, *Text-Linguistics and Biblical Hebrew* (London: A&C Black, 1994).

³⁴ To date, the only volume that is solely dedicated to a discourse perspective of BHP (that the author is aware of) is *Discourse Perspectives on Hebrew Poetry in the Scriptures* (ed. Ernst R. Wendland; UBS Monograph Series, No. 7; Reading: United Bible Societies, 1994).

Kirk E. Lowery from 1995 is still true to date: “The analysis of poetic texts from discourse grammar perspective has barely begun”.³⁵ The same is true of what Francis I. Andersen says in describing the landscape of the development of discourse linguistics as a discipline among biblical hebraists:

To mention just two areas of lively debate: textlinguistics [discourse analysis] interfaces solidly with many issues in current literary approaches to the study of the Bible; and even more, biblical poetics has hardly begun to take advantage of the insights of discourse grammar when addressing questions of prosody and rhetoric.³⁶

The current landscape of linguistic approaches to interpreting BHP, then, prioritises the role and function of grammar, syntax, and parallelism in the technical structuring of BHP colometry. Out of this context emerges a need for further research that evaluates the interfacing of grammar, syntax, style, and poetry as discourse. Prior to a more robust description of poetic discourse analysis as a potential program capable of responding to the need for study within BHP colometry, proper consideration must be given to more contemporary theories that engage questions concerning macrostructure delineation features of BHP.

1.1.2 Macrostructure Analysis

Pieter van der Lugt's *Cantos and Strophes in Biblical Hebrew Poetry* includes a detailed history of research of strophic structures in the psalms that reaches back to the nineteenth century, so there is no need to repeat that exercise here. Synopsised, almost all approaches are varied forms of simple to elaborate syllable counting that works towards macrostructural symmetry that resonates with the spirit of Lowth's *parallelismus membrorum*. At the same time, van der Lugt's review of that history has a different frame from that of

³⁵ Kirk E. Lowery, “Theoretical Functions of Hebrew Discourse Grammar” in *Discourse Analysis of Biblical Literature* (ed. Walter R. Bodine; Semeia Series: Society of Biblical Literature; Atlanta: Scholars Press, 1995), 121.

³⁶ Francis I. Anderson, “Forward” in *Biblical Hebrew and Discourse Linguistics* (ed. Robert D. Bergen; Dallas: SIL, 1994), 7–8.

the present project, and van der Lugt's relatively recent three-volume work on BHP macrostructure greatly changes the shape of the landscape within the discipline. Furthermore, the state of affairs in macrostructure analysis of BHP is quite different from that of microstructure analysis. The most obvious difference between the two, as Pieter van der Lugt puts it, is that, "The subject under investigation belongs to the field of rhetorical criticism..."³⁷ whereas the bulk of exhaustive work in BHP colometry belongs to the field of BH grammar and syntax. Additionally, metric approaches that have largely been marginalised by grammatical-syntactic programs are still central for leading macro poetic structure theorists. That is, the collective work of O'Connor, Collins, Berlin, and Lunn has yet to ripple out into analytical considerations for macrostructural exegetes in any substantial way.

Until van der Lugt's three-volume work on macrostructural delineation there was no exhaustive work comparable to O'Connor's contribution to BHP colometry that engaged macrostructure delineation of BHP. Van der Lugt not only fills that gap, but also represents an integration of grammatical-syntactic considerations into strophic analysis. Van der Lugt's work moves the discipline forward in narrowing the methodological ditch between colometric and strophic analyses of BHP. Van der Lugt builds on previous work by proposing the following criteria for identifying macrostructure delineation: (1) verbal repetitions, and (2) transition markers ("a special group of words and grammatical forms that mark *turning points* within a Hebrew poem; cf. the Greek word *stropè*, which means 'turn'³⁸). Van der Lugt also relies on stress counts for both his macrostructural divisions as well as his theological interpretation of texts.

The greatest contribution of Van der Lugt's *Cantos and Strophes* is that it is comprehensive in its approach. His program is comprehensive in two ways. First, van der Lugt processes a staggering amount of data (much like O'Connor). Second, van der Lugt, like

³⁷ Pieter van der Lugt, *Cantos and Strophes in Biblical Hebrew Poetry III: Psalms 90–150 and Psalm 1* (Old Testament Studies; London: Brill, 2013), 1.

³⁸ Ibid., 77.

Fokkelman (see below), is comprehensive in that he does not limit his analysis to just a few criteria, but processes the text through a complex matrix of criteria that draws out textual features at *almost* every level. The only feature of the text left out of van der Lugt's very impressive work is, once again, *style*. That is, his work does not answer questions regarding the shape of the text as *poetry*. Van der Lugt is strictly concerned with identifying macrostructural delineations in a poem rather than the convergence of linguistics, parallelism, and style, as well as how these all work together to form a *poetic discourse*.

1.1.2.1 Jan P. Fokkelman

J. P. Fokkelman, like van der Lugt, has analysed a massive amount of text within his own theoretical framework for analysing strophic structures in BHP. Fokkelman's work, like those before him, centres on elaborate stress counting methods among other text-grammatical and semantic features. At the same time, "In Fokkelman's view, finding the correct boundaries for the colon and the verseline (bicolon or tricolon) is the first requirement for a sound prosodic analysis."³⁹ Fokkelman also argues (strangely) against O'Connor that syntactic analysis is the defining characteristic of colometric constraints. This is odd. If the colon is the fundamental building block of BHP structure, then one would suppose the adoption of colometric programs from leading theories rather than opting for the old guard of metric approaches. Fokkelman does not do this. Fokkelman, in sticking to the older programs of BHP colometry, insists that the colon is best explained in terms of metre and semantics. Once again, for a macrostructure theory that heavily depends on sound colometry to dismiss leading theorists in colometric studies is cause for concern.

Another criticism to be raised against Fokkelman's work concerns his methodology on two levels. First, his method fails to clarify whether or not he allows rhetorical concerns to inform his text-grammatical analysis, or if his text-grammatical analysis is informing rhetor-

³⁹ Ibid., 57.

ical concerns.⁴⁰ Second, and related to the first, Fokkelman does not systematically lay out his theoretical linguistic framework for analysis. These points of concern, however, do not outweigh the substantial contribution of Fokkelman's work within the discipline.

1.1.2.2 Samuel Terrien

Samuel Terrien speaks to an important oversight among macrostructural approaches in noting that, "some coherence between architecture and style may be observed. For example, chants of praise or thanksgiving usually develop sequentially from strophe to strophe (Psalms 18; 104; 105; 106)."⁴¹ While insightful, Terrien does not go on to offer a critical program or system for identifying strophic delineations that reaches beyond semantics based on the observation that, "Respect for the rules of Hebrew prosody is not incompatible with the spontaneity and the vigor of religious expression."⁴² While Terrien notes the critical link between a poem's architecture and style, he does not go as far as to propose a method or system for dealing with such dimensions of strophic structure at a serious level and offers only a subjective commentary of the text. Terrien is fully aware of the deeper levels of complexity at work in poetry as a discourse, but goes no further than simply stating so.

1.1.2.3 M. C. A. Korpel and Delimitation Criticism

Delimitation criticism, which came into the fray of both colometric and strophic analysis of BHP in the early part of the 21st century, made an appeal for the centralisation of text-critical concerns in structural analysis of both prose and poetry. The bulk of work done in the field came through the seven-volume Pericope series edited by M. C. A. Korpel.⁴³ The

⁴⁰ See §2.3 and Eep Talstra, "Reading Biblical Hebrew Poetry: Linguistic Structure or Rhetorical Device?", *JNSL* 25.2 (1999), 101–126.

⁴¹ Samuel Terrien, *The Psalms: Strophic Structure and Theological Commentary* (The Eerdmans Critical Commentary; Grand Rapids: Wm. B. Eerdmans Publishing Co., 2003), 41.

⁴² *Ibid.*, 40.

⁴³ Marjo C. A. Korpel and Josef M. Oesch, eds., *Delimitation Criticism: A New Tool in Biblical Scholarship*, Vol. 1 (Uitgeverij. Van Gorcum, 2000).

primary contribution of delimitation criticism is reminding exegetes of traditional interpretive clues preserved through text-transmission and reception history as well as the importance of accounting for those in the exegetical process, especially as it concerns boundary markers within a text. Such features of the text are accounted for in the analyses found in the present project as will be detailed in chapter 2.

While delimitation criticism made bold claims about itself as a new field that bridged text criticism and literary criticism, the view here is that it can be largely classified as a sub-field of text criticism with heightened exegetical concerns. Nevertheless, the appeal to understand the Masoretes as exegetes is helpful in bringing a new voice into the structural analysis dialogue that is rooted in history and tradition. All the while, the same concerns apply regarding the authority and reliability of the diacritical marks and wrestling with the overlap of musical and delimitation notations and its impact on the reading of the text. These issues, at least to date, prohibit many of its claims to be more thoroughly validated.

1.2 Need for Study: Text-Grammatical Analysis to Clarify Rhetorical Techniques that Enhance the Structure of the Poetic Text

With the history of contemporary research before us, there emerges a clear need for the development of an approach that systematically evaluates the integration of the three elements of rhetoric (or “style”), syntax, and parallelism working together to make up the poetic macrostructure(s) of the text that in turn becomes the structurally artistic framework for the unfolding of a poem’s semantic content at the level of discourse. This can be largely understood as the need for discourse analysis of BHP.

In responding to this need, the present project, by employing Roman Jakobson's conceptualisation of parallelism and literary linguistic analysis, argues that patterned grammatical-syntactic deviation functions to create poetic discourse unity that harmonises the poem’s internal diversity and poetic variation geared to foreground semantic components of the text.

That is, internal grammatical-syntactic deviation creates a diversity which moves the poem away from redundancy and foregrounds various components of the poem *via* defamiliarisation and provides a fresh, stylised expression between cola as well as larger textual units. At the same time, as the text moves forward as a discourse, the diversity created by grammatical-syntactic deviation becomes patterned with a regular form of sequence that creates structural cohesion within the poem as discourse—a unity that is not uniform; harmonised yet textured. With this, the present project maps patterns of grammatical-syntactic hierarchy and linguistic constituent distribution thereby disclosing the link between grammatical-syntactic function and sequential structuring of BHP on both micro and macrostructural levels.

The following section lays the theoretical groundwork for the literary-linguistic analysis of the present project by exploring key features of structural linguistics and poetics as the origins of Jakobson's theory of parallelism. It also prepares for §2.0 which details the methodology for analysis.

1.3 Roman Jakobson, Parallelism, and Structural Poetics

1.3.1 Semiotics, Structural Poetics, and Discursivity

In the early to mid-twentieth century these very issues regarding the convergence of poetics, style, language, and discourse structure were being extensively explored by eastern European literary theorists⁴⁴. The discipline that eventually emerged from the movement became variously known as, "critical theory, semiotics, structuralism, literary linguistics, cultural studies",⁴⁵ and one could add "structural poetics". Structural poetics pioneered the analysis of literature, namely poetry, as discursive linguistic communicative function, or to use their

⁴⁴ This movement is most directly associated with various schools of literary linguistic theory including New Criticism, Russian Formalism (or simply "formalism"), the Prague School, Structuralism, and Czech Structuralism. These groups were made up primarily of both linguistics and literary theorists. Structural poetics is also considered to be the precursor of the discipline known today as stylistics.

⁴⁵ Richard Bradford, *Roman Jakobson: Life, Language, and Art* (*Critics of the Twentieth Century* (ed. Christopher Norris; NY: Routledge, 1994), 215 of 340 Kindle Edition.

terminology, a "semiotic system". Saussurean structural linguistics functioned as the theoretical bedrock for evaluating literary texts as discourse. It is to de Saussure's theory of language that we now turn.

1.3.1.1 Structuralism, Structural Semiotics, and Linguistics: Signifiers, Binarism, and Diachrony and Synchrony

French linguist Ferdinand Saussure innovatively conceptualised language (Fr. *langue*) as an integrated and organised *system of signs* (i.e., semiotic system) whose various parts, or constituents (i.e., signs or signifiers), are only properly understood as a part of the larger structural (i.e., semiotic) system. Saussure conceived of gross constituent units, or "constituents" for short, as arbitrary signifiers (signs) that point to something meaningful (signified). There is a distinction, then, between the signified (meaning) and the signifier (form). The sign, or signifier, is the form that that which is meaningful (i.e., signified) takes within the system of forms.

Implicit to this concept of the signifier and the signified is the idea that signification is activated precisely through the sign's place within the greater semiotic system. This means that a sign can only have meaning as a member of the larger semiotic system in which the sign is housed. In other words, a form has no meaning when isolated, or cut off from the larger system. More precisely still, signification is activated only through the sign's *reciprocal relationship* with other signs; hence the importance of binarism within Saussurean structuralist linguistics; namely, the reciprocal determination of signs within a system.

Saussure also emphasised the importance of the negative relationship between signs; that all signs, or constituents, within the semiotic system are determined by their negative relationship with other signs within the system. In other words, constituents are identified according to the way in which they are *not* like other signs. It follows, once again, that there is no meaning outside of the semiotic system. Meaning results as *the sum total* of the various

constituents working in coordination with one another to convey meaning at all linguistic levels. Meaning occurs, then, when signs are placed in *organised and governed relationship with other constituents*. Saussure clarifies this concept by drawing on social activity as the necessary framework for linguistic systems. He says,

A son tour, l'arbitraire du signe nous fait mieux comprendre pourquoi le fait social peut seul créer un système linguistique. La collectivité est nécessaire pour établir des valeurs dont l'unique raison d'être est dans l'usage et le consentement générale ; l'individu à lui seul est incapable d'en fixer aucune.⁴⁶

Saussure builds on this to argue that the communicative function (what Saussure calls *parole*), which is distinct from the meta-system (what Saussure calls *langue*), is the result of selecting constituents with semantic value from a database and combining them in sequences. This results in the formation of syntactic relationships between signs that form structure, or clusters, that are organised so as to create a meaningful message. In other words, each word has meaning, each phrase, each S, each paragraph, each chapter, etc.; and at each of those levels, the meaning conveyed by the given constituent is derived from its relationship with corresponding constituents against the backdrop of the utterance. *Discourse is thereby conceived as a single semantic structure, or semiotic system, that is made up of various organised and governed linguistic structures, or layers.*

It is precisely the premise of structuralist linguistics that all constituents are meaningless outside of their respective semiotic systems, whether that system be the metalingual semiotic system of *langue* or the communicative function of *parole*. This implies that the role and function of a constituent can be analysed both diachronically and synchronically. Diachrony refers to how the semantic value of gross constituent units changes over time as they appear in various contexts thereby playing various roles when integrated within varying

⁴⁶ Ferdinand de Saussure, *Cours de linguistique générale* (Publié par Charles Bailly et Albert Séchehaye avec la collaboration de Albert Riedlinger; édition critique préparée par Tullio de Mauro; Postface de Louis-Jean Calvet; Paris: Grand Bibliothèque Payot, 1967), 157.

semiotic systems.

This theoretical framework of structural poetics has become central for literary theorists exploring texts as discourse comprising integrated and inseparable structural layers and dimensions. James Kennedy states it this way:

Semiotic systems operate on the analogy of how a natural linguistic system works.

Just as the meanings of words in a natural linguistic system lie in how the words relate to the nearly infinite variables that comprise the language, so a poem can be read as a cumulative building up of a semiotic system.⁴⁷

This is of special interest to the present project in light of the need for an evaluation of BHP on a level that reaches beyond the S as the largest linguistic unit. Structural poetics facilitates the evaluation and analysis of all levels of linguistic structures within poetry in treating each respective poem as a unique semiotic system operating within the broader context of metalanguage (diachrony), as well as within its immediate context of the poem itself (synchrony).

1.3.1.2 Jakobson's Poetic Function

Structural poetics is especially interested in the discursivity of poetry as artistic speech even though the formula can theoretically be applied to all types of discourse. Building on this structuralist approach to linguistics and literature, Roman Jakobson classified all possible variations of communicative functions into six categories: (1) the emotive function, (2) the referential function, (3) the poetic function, (4) the phatic function, (5) the metalingual function, and (6) the conative function⁴⁸. It is Jakobson's poetic function that is of central interest to those addressing verbal art, or a "poetic speech act". The poetic function of language, according to Jakobson, occurs when the message exists for its own

⁴⁷ James M. Kennedy, "Psalm 29 as Semiotic System: A Linguistic Reading", *JHS* 9:12 (2009), 2.

⁴⁸ Roman Jakobson, "Closing statement: Linguistics and poetics", in *Style in Language* (ed. Thomas Sebeok; Cambridge: MIT Press, 1960), 71.

sake. Jakobson says:

Poeticity is present when the word is felt as a word and not as a mere representation of the object being named or an outburst of emotion: when words and their composition, their meaning, their external and internal form acquire a weight and value of their own instead of referring indifferently to reality.⁴⁹

Jakobson points out that poetry forces the reader not to inquire as to “what it means” but rather, “how it means”. Juri Lotman, literary theorist and contemporary of Jakobson, writes:

A poem is a complexly constructed meaning. This signifies that entering into the integral structure of a poem, the meaningful elements of a language are connected by a complex system of correlations, comparisons, and contrasts impossible in an ordinary language construct. This gives each element separately and the construction as a whole an absolutely unique semantic load. Words, sentences, and utterances, which in grammatical structure are found in different positions, which are devoid of similar characteristics and, consequently, are non-comparable, prove in the artistic structure to be in positions of identity and antithesis and, consequently, comparable and contrastable. This reveals in them unexpected new semantic content impossible outside of poetry.⁵⁰

This “revelation” is accomplished through a special patterning of constituent clusters. Jakobson famously describes this very dynamic with the definition of the poetic function as, “projecting the principle of equivalence from the axis of selection to the axis of combination.”⁵¹ The “principle of equivalence” refers to the linguistic phenomenon of the clustering of “signs” according to similarity or dissimilarity of constituents (more on this below in §1.3.1.2.3). The “axis of selection” refers to the selection of meaningful constituent units,

⁴⁹ Roman Jakobson, “Co je poezi?”, *Volné smery*, 30 (1933–34), 229–39. The citation is from the English translation by H. Heim in *Semiotics of Art*, L. Matejka and I. Titunik, eds. (Cambridge, Mass.: MIT Press, 1976), 174.

⁵⁰ Juri Lotman, *Analysis of the Poetic Text* (ed. and tr. D.B. Johnson; Ann Arbor: Ardis, 1976), 35.

⁵¹ Jakobson, “Closing Statement”, 358.

while the "axis of combination" is the syntactic arrangement of meaningful units into syntagmemes. The poem for Jakobson, then, "is a system of meaning, the components of which interact and define each other in ways similar to, but not identical with, how the components of language work."⁵²

Alan Cooper describes the poetic function as, "the interplay of equivalence and non-equivalence within the parallelistic framework."⁵³ E. Wendland writes,

In other words, there is a special emphasis upon the artistic dimension of discourse—or what Jakobson termed the poetic function of the text. According to this principle, "the two basic modes of arrangement used in verbal behaviour, selection and combination" (Jakobson 1972:95) are maximized in order to foreground key aspects of the message and to heighten its interest value, emotive impact and persuasive appeal. Verbal artists, including the various biblical authors, frequently exploit the creative, "metaphoric" potential of language in order to present what Paul Ricoeur calls a "re-description" of reality (1975:88).⁵⁴

The present project draws on the particular insight that the shape of a poetic text, as a semiotic system (or "discourse"), *comprises various linguistic layers, or levels of interrelatedness (syntactic, semantic, grammatical, phonetic, etc.) within webs of relationships that create a complex and creative matrix whose parts are incomprehensible and inseparable apart from the whole.* This is precisely the dynamic of the literariness of BHP that has remained outside of the analytical scope of recent linguistic approaches to explicating BHP—that the patterns of correspondence between the various levels of linguistic structures between cola *can be described on a level far beyond mere repetition or simple*

⁵² Kennedy, "Psalm 29 as Semiotic System, 3.

⁵³ Alan Cooper, "Two Recent Works on the Structure of Biblical Hebrew Poetry" (review of Dennis Pardee, *Ugaritic and Hebrew Poetic Parallelism: A Trial Cut ('int I and Proverbs 2)* and Willem van der Meer and Johannes C. de Moor, eds., *The Structural Analysis of Biblical and Canaanite Poetry*), *JAOS* 110.4 (1990), 687.

⁵⁴ Ernst Wendland, "Genre Criticism and the Psalms: What Discourse Typology Can Tell Us about the Text (with Special Reference to Psalm 31)" in *Biblical Hebrew and Discourse Linguistics* (ed. R. D. Bergen; Winona Lake: Eisenbrauns, 1994), 376.

correspondence. Furthermore, they can be described in terms of an interconnected and elaborate patterning of repetition and clusters within which the various levels of structure create structural cohesion and foreground various semantic aspects of the text so as to communicate meaning in a special way. Alan Cooper adds,

At the heart of the matter lay the supposition that works of literary art, and especially poetry, exhibit a unity of form and content [...]. It follows logically that the exhaustive description of 'form' or 'structure' is tantamount to, or at least a precondition for, the elucidation of the content.⁵⁵

Wendland, who along with Berlin is largely responsible for bringing Jakobson's literary linguistic theory into the discussion among hebraists, writes:

The result of this poetic process, which may be manifested in prose texts as well as in poetry, is normally a discourse that is heavily figured (i.e., with many diverse rhetorical tropes represented), strongly patterned and permeated by recursive syntagmatic and paradigmatic structures of all kinds (i.e., lexical, phonological, syntactic, semantic, pragmatic) on all levels from the word on up to the composition as a whole. Literature thus maximizes the "how" (style) of the text in order to highlight the "what" (i.e., content) and the "why" (i.e., intent).⁵⁶

What Wendland contributes here corresponds not only to poetry as a semiotic system with a poetic function, but also to the function of *parallelism itself*. Parallelism plays a critical role in the process of selection and combination in structural poetic theory. Much like Alter's structures of intensification in semantic parallelism, dynamics of grammatical-syntactic parallelism are much more complex and sophisticated than simple line-by-line correspondence and repetition. Juri Lotman writes:

⁵⁵ Cooper, "Two Recent Works in the Structure of Biblical Hebrew Poetry", 687.

⁵⁶ Wendland, "Genre Criticism and the Psalms", 376.

Repetitions on various levels play a leading role in the organization of a text and have long attracted the attention of scholars. But it would be a mistake to reduce the entire artistic construction to repetition alone. The point here is not only that repetitions, particularly in prose, often comprise an insignificant part of the text, with the rest remaining outside the scholar's field of vision as ostensibly lacking in aesthetic organization and artistically passive as a result. The essential point is that the repetitions themselves are artistically active precisely because there are certain violations of repetition (and vice versa). Only an account of both these opposing tendencies will permit us to discover the essence of their aesthetic functioning.⁵⁷

For Jakobson and Lotman, parallelism functioned as a device for combining linguistic structures at various levels in new ways *as well as* creating patterns of deviation that create the background against which foregrounding occurs. In prose, it is the linear arrangement of sequences that keep the discourse moving forward. It is a different set of devices that create background, foreground, and structural cohesion in prose. In broader terms, parallelism makes up the architecture of a poem that ultimately functions as the key to *how* the poem conveys meaning as a *poetic* discourse in particular.

In sum, parallelism and poetry centre on clusters, combinations, equivalency, pattern, structural cohesion, and deviation. All of these amalgamate together into structures to create a comprehensive unit that is poetic discourse.

1.3.1.2.1 The Principle of Linguistic Level Clustering: The Organisation of Conceptual Structure

Cognitive linguistics offers a further nuanced perspective on Jakobson's concept of clustering by demonstrating that constituents, or linguistic structures, gravitate in various directions according to their respective domain matrices. Concerning semantic clustering, Croft

⁵⁷ Lotman, *The Structure of the Artistic Text*, 198.

and Cruse write,

In this widespread approach to semantics [structural semantics], it is recognized that concepts do not simply float around randomly in the mind. First, there are the relations between words and their corresponding concepts described by structural semantics. But there has been a strong feeling that concepts are organized in another way as well. Certain concepts 'belong together' because they are associated in experience.⁵⁸

This phenomenon of linguistic level clustering Croft and Cruse label, "the organization of conceptual structure", which is further explained in terms of "frames", "domains", and "spaces".⁵⁹ Structural poetics posits that these shared domains, which structurally organise language, can function as tools for the poet in order to create both cohesion and foregrounding in a poetic text through unexpected conceptual combinations.

It is not only lexemes that function this way, but all linguistic constituents and structures, this includes graphemes, phonemes, morphemes, and syntagmemes; they all have clustering tendencies. For an example, in terms of lexemes, the word "rain" is associated with, "wet", "water", "cloud", "weather", "cold", "umbrella", "boots", etc. Once again, these terms cluster because they fall within the same semantic domain matrix of "rain". These words can also be grouped under other semantic domains. For example, "boots" will not only associate with "rain", but also "mud", "construction", "cowboy", "feet", "socks", etc. Each of these words, likewise, branches off into an entirely new, but related, domain. This is crucial for understanding how poetry works as it is precisely this notion of "branching off" into another domain *via* the linguistic level's overlap with a another set of combinations, or clusters, that creates the opportunity for defamiliarisation.

One can also look at how phonemes, or sounds cluster to clarify the point. By way of

⁵⁸ W. Croft and D. Alan Cruse, *Cognitive Linguistics* (Cambridge Textbooks in Linguistics; Cambridge: Cambridge University, 2004), 7.

⁵⁹ *Ibid.*, 7.

example, the word "rain" can be associated with other one syllable words that (1) start with *r*, (2) have a long *a* sound, or (3) feature a final *n*, such as, “run”, “ran”, “reign”, “bane”, “train”, “lane”, “plane”, etc. Once again, as additional linguistic levels are employed within the cluster, there emerges another set of dimensions that enter into the mix that can take the train of thought into an entirely *different* direction.

Finally, and with a degree of complexity a bit beyond semantics and phonetics, syntactic constructions (syntagmemes) cluster as well. For example, the phrase, “The rain falls”, is associated by way of similarity, with phrases such as: “The rain stops”, “The clouds rise”, “The sun shines”, etc. Whatever human cognition draws to this syntactic structure forms a syntactic cluster with the syntactic construction NP + V (constituency tree formula: [S [NP [D] [N]] [VP [V]]]). This phenomenon of linguistic level clustering is the fundamental framework for the cohesive function in a poetic text that will be treated in detail below.

1.3.1.2.2 The Principle of Combination

There are two levels of combination. The first is the combination of linguistic structures in the clustering process, or stringing levels together in combination. This is combination at a microlevel. At the same time, combination also occurs at a macrolevel. This is the combining of existing macrostructural clusters themselves. Just as constituents gravitate towards one another on a microlevel, they also gravitate towards one another on a macrolevel. This is the *clustering of clusters*, or the *combination of clusters*. On the principle of combination and parallelism being activated on all levels within poetry, Jakobson writes,

Any form of parallelism is an apportionment of invariants and variables. The stricter the distribution of the former, the greater the discernibility and effectiveness of the variations. Pervasive parallelism inevitably activates all the levels of language—the distinctive features, inherent and prosodic, the morphologic and syntactic categories and forms, the lexical units and their semantic classes in both their convergences and

divergences acquire an autonomous poetic value. This focusing upon phonological, grammatical, and semantic structures in their multiform interplay does not remain confined to the limits of parallel lines *but expands throughout their distribution within the entire context; therefore the grammar of parallelistic pieces becomes particularly significant*. The symmetries of the paired lines in turn vivify the question of congruences in the narrower margins of paired hemistichs and in the broader frame of successive distichs.⁶⁰

In other words, combinations and repetitions can be made on all linguistic levels to create both foregrounding (in cases where combinations are unexpected), and cohesion (in cases where the combination is expected).

1.3.1.2.3 The Principle of Parallelism and Equivalence

Parallelism, then, functions on two levels: first, it combines clusters to create macro-clusters thereby establishing a pattern, or (back)ground. This is done *via* repetition. The second is the combining of an additional linguistic structures that do not conform to the pattern established within the repetition (defamiliarisation). This is largely understood as the principle of "equivalence". Kawashima writes, "It is the principle of recurrence that requires a poem to have more than one line, as that which recurs. And it is the principle of equivalence that makes possible the stylistic effects of verse."⁶¹ This is possible based on the fact that there are multiple linguistic levels to be employed to create a textured structure of the poetic text. Some of those levels include semantics (lexemes), phonetics, metrics, as well as grammatical-syntactic levels.

So, if a poet were to string together clusters based on metre and phonetics (parallelism), then just as the pattern emerges and begins to take hold by creating a background, the

⁶⁰ Jakobson, "Parallelism in Its Russian Facet", 423–24; emphasis added.

⁶¹ Robert S. Kawashima, "Stylistics: Biblical Hebrew" in *EHLL* Vol. 3 (Leiden: Brill, 2013), 644.

poet employs a different, unexpected linguistic level of the text (i.e., syntax, semantics, morphology, phonology, etc.), in order to disrupt the pattern thereby creating a new set of combinations and clusters but around a different dimension of the linguistic level. At this moment a new pattern emerges that is continuous, while simultaneously *disruptive* of the previous pattern established through repetition. By creating a new pattern through the employment of an unexpected linguistic level, the poet disrupts the established pattern by adding another layer to the existing pattern. The poet, then, at the moment of interruption, defamiliarises and foregrounds a particular linguistic level, or feature of the text, against the background (ground and form in cognitive linguistics). Through the process of *combining a disruptive cluster, parallelism has created foregrounding all the while moving from cluster-pattern to cluster-pattern*.

As for equivalence, in order to disrupt the pattern that had been established through repetition (parallelism), the poet makes two unexpected linguistic levels *equivalent* (i.e., an unexpected pairing) that were outside of the reader's focus as they were engaged with processing and internalising the particular pattern that was under development through repetition. In other words, the poet pairs (i.e., equivocates) two features that were outside the pattern. The poet, at that point, highlights (i.e., foregrounds) a new feature around which a new set of clustering (repetitions and parallelism) occurs in order to establish a new pattern. The sum total of this process is the structure of the *poetic* text.

Parallelism in its most general sense, then, is the repetition and the pairing of constituents according to some linguistic criteria for the sake of creating structural cohesion and foregrounding. This very point resonates with Grossberg's assessment that, "The predominant formal feature of the poem is its articulation of these distinct units into a series of organized parts that are both distinct from and related to each other and that together create a unified whole."⁶²

⁶² Grossberg, *Centripetal and Centrifugal Structures*, 5.

1.3.1.3 The Role of Organised Hierarchy

Jakobson, by building on Saussure, posits that grammatical-syntactic parallelism in poetry functions as one of the key organising features of versification. Semiotic systems are only comprehensible when the variegated constituents, or structures, are *organised by way of hierarchy*—dominance and submission between the varying constituents.

The systematic organisation of structural, or constituent layers in a poetic text comes by way of *syntagmeme*. A *syntagmeme* is the syntactic construction that takes a string or sequence of constituents and placed them into meaningful relationship. The *syntagmeme* is to semiotic systems what syntax is to lexemes. While syntax governs the relationships between a string of words thereby bringing cohesive and comprehensive sense to a phrase, clause, etc., *syntagmemes* govern the relationships between the various structural layers of an utterance thereby bringing cohesive sense to larger units of discourse. The connectedness of sequences of units, or structures, is accomplished through an established structural hierarchy.

As mentioned above, Adele Berlin's work in clarifying various grammatical-syntactic and semantic patterns in parallelism integrates certain components of structural poetics theory, namely that of Roman Jakobson; however,

Berlin's insistence on calling these "aspects" and not "levels" obscures their subordination to each other, and reveals to what extent hers is a very unJakobsonian endeavour. Jakobson emphasizes the hierarchy of linguistic functions, and their equalization by the poetic process. It is this that makes his work so exciting. For Berlin, however, examined in different chapters, they remain largely autonomous.⁶³

It stands to argue then that there is an organised hierarchy at work within macrostructural constituents in a poem in the same way that there is a hierarchy at work on grammatical-

⁶³ Francis Landy, "Recent Developments in Biblical Poetics" (review of Wilfred G. E. Watson, *Classical Hebrew Poetry: A Guide to Its Techniques*, Adele Berlin, *The Dynamics of Biblical Parallelism*, and Robert Alter, *The Art of Biblical Poetry*), *Prooftexts* 7.2 (1987), 169.

syntactic level that effects BHP colometry structure.

1.3.1.4 Functional Grammar and Information Structure Theory

The theory of language outlined in the previous sections has developed into Functional Grammar (= FG), also known as dependency grammar (= DG).⁶⁴ In its essence, FG builds on Jakobson's notions of parallelism and combination by drawing on cognitive linguistics to explicate reader-response information mapping, and situates the V (when present) at the crux, or nucleus of an utterance (hence, the title "dependency grammar" as all constituent members of an utterance *depend* on the V). The implication of the V's governing role in the utterance is that constituents within an utterance adhere to a strict hierarchy, and it is the governed hierarchy that constitutes meaning. In other words, the concern for pragmatics and syntax-semantics interfacing is central to the FG program. To clarify, Emma L. Pavey writes,

Some linguists are more interested in discovering the basic, innate structures that we all have in our brains, regardless of which language(s) we speak. Linguists working in what is known as the generative tradition seek to understand universal grammar, the structures that human languages have in common and that we may be born with the capacity to use. The generative approach focuses on the formal characteristics of language structure, seeking to uncover the rules that 'generate' well-formed sentences. Other linguists take a more functional approach, studying language use in context; in other words, what actually comes out of our mouths rather than what may be stored in our heads. Functional approaches seek to incorporate the meaning and broader context of language in order to fully understand language structure.⁶⁵

⁶⁴ See Simon Dik, *The Structure of the Clause* (Functional Grammar Series, Part 1; Berlin: de Gruyter, 1997); M. A. K. Halliday and M. I. M. Matthiessen, *Halliday's Introduction to Functional Grammar* (Fourth Edition; New York: Routledge, 2013); Geoff Thompson, *Introducing Functional Grammar* (New York: Routledge, 2013); and Emma L. Pavey, *The Structure of Language: An Introduction to Grammatical Analysis* (Cambridge: Cambridge University Press, 2010).

⁶⁵ Pavey, *The Structure of Language*, Kindle Locations 118–122.

Lunn's and Lambrecht's IST model is situated within the broader FG framework.⁶⁶

The fundamental proposition of IST is that, "the linear order of constituents is, at least to some extent, determined by notions having to do with what is contextually known and what is not."⁶⁷ Further detailing the fundamentals of the concept, Van Valin and LaPolla write:

Whenever a sentence is uttered or written, it is done so in a particular communicative context, and for the addressee to correctly interpret the communicative intent of the speaker/writer, the addressee must interpret the sentence in that same context. But as this context goes far beyond the immediate linguistic context to include assumptions of many different types, identification of the proper context by the addressee is not always possible, and so misunderstandings can take place. In order to decrease the chance of misunderstanding, the speaker, in creating the sentence, tailors the form of the sentence to allow the hearer to create the proper context for interpretation with minimal processing effort. For his part, the hearer assumes that the sentence will be tailored in just this way, and so takes the first proposition that comes to mind as the one the speaker intended to communicate, and the first associated set of contextual assumptions that come to his mind as the intended background assumptions. A crucial aspect of this tailoring is the distribution of Information in the sentence, which we will call the 'information structure' of the sentence.⁶⁸

With this, there is a natural link between structural linguistics detailed in the above sections concerning: (1) the pragmatic concern for understanding utterances as discourse, (2) the con-

⁶⁶ For a detailed application of IST from a BH perspective, see Lunn, *Word-Order Variation in Biblical Hebrew Poetry*, 41–54. Also see K. Shimasaki, *Focus Structure in Biblical Hebrew*; T. Muraoka, *Emphatic Words and Structures in Biblical Hebrew* (Leiden: Brill, 1985); S. J. Floor, "Poetic Fronting in a Wisdom Poetry Text: The Information Structure of Proverbs 7", *JNSL* 31.1 (2005), 23–58; Lambrecht, *Information Structure and Sentence Form*; Jean-Marc Heimerdinger, *Topic, Focus, and Foreground in Ancient Hebrew Narrative*; S. H. Levinsohn, "Unmarked and Marked Instances of Topicalisation in Hebrew", *SIL Work Papers* Vol. 34 (1990), 21–33; and Elizabeth Robar, *The Verb and the Paragraph in Biblical Hebrew: A Cognitive-Linguistic Approach* (Leiden: Brill, 2013).

⁶⁷ Nomi Erteschik-Shir, *Information Structure: The Syntax-Discourse Interface* (Oxford Surveys in Syntax and Morphology; Oxford: Oxford University Press, 2007), Kindle Edition, 1.

⁶⁸ R. D. van Valin Jr. and R. J. LaPolla, *Syntax, Structure, Meaning and Function* (Cambridge: Cambridge University Press, 1997), 199.

cern for syntactic-semantic interfacing, and (3) an awareness of the organising function of constituency hierarchy within a text. For these reasons, the present project's linguistic analysis unfolds generally within the FG frame, but is not limited to it. Chapter 2 offers a precise and critical description of the present project's methodological approach.

1.3.2 Example Poem Analysis: It's Raining; It's Pouring

With this theoretical framework, analysis of poetic discourse reveals that parallelism has a dual rhetorical discourse function of backgrounding (i.e., cohesion) as well as foregrounding. To further explain, let us take the nursery rhyme, “It's Raining; It's Pouring”, as an example. It reads this way:

It's raining

It's pouring

The old man is snoring

He went to bed

Bumped his head

And couldn't wake up in the morning.

Linguistic parallelism occurs on a number of levels here by functioning as a device that creates cohesion and grounding (thereby creating the possibility for deviation), as well as foregrounding.

The first level of parallelism is grammatical-syntactic with the syntactic construction (i.e., syntagmeme): “it's...” that is repeated at the front of lines A and B. This creates grounding. The following two juxtaposed phrases would have created the same sense of cohesion and grounding:

They are red

It is blue

In this example, however, there is repetition of the same grammatical structure (Pn - auxiliary), but there is a change in number (plural to singular from line A to line B).

Similarly, a line *could* read:

I am big

They are small

Once again, repetition of grammatical-syntactic form (Pn - auxiliary V) but two forms of variation (although minor) from line A to line B: (1) First person to third person, and (2) singular to plural. Even with this deviation, however, the dominant function of this construction is sameness—parallelism and repetition thereby establishing a pattern that becomes the ground.

The second level of parallelism, also grammatical-syntactic, is the repetition of the PTCPS “raining” and “pouring”, which function as the predication of “it”.

The third level of parallelism is semantic. There is an obvious semantic link between “raining” and “pouring”. Both fall within the semantic domains of wetness and water falling. While there is a parallelism of semantic sameness here, there is also a minor deviation. To “pour” is a more specific kind of water falling in that it denotes *large quantities* of water falling. Once again, we have semantic parallelism, with minor deviation within the domain matrix of water falling. The dominant function, however, is not the deviation, but the grounding. The pattern is being established *so that it can be disrupted via parallelism*.

All of these levels of parallelism create cohesion, but with minor variation for texturing that advances the discourse. They establish both grammatical-syntactic patterns as well as semantic patterns to create grounding and therefore the possibility for interruption.

As for the foregrounding that occurs *via* parallelism, we noted three levels of parallelism in the first two lines, two of which were grammatical-syntactic, and one semantic. We said that these establish cohesion. The parallelism that occurs in line C springboards off of that very grounding and grabs a hold of a different linguistics level in lines A and B and puts an unexpected element in parallel with it thereby disrupting the pattern.

First, the established grammatical-syntactic parallelism is continued through the line

The old man is

Before we comment on the continuity, consider the various levels of variation that occur within the continuity:

- The Pn has become a N (“it” to “man”).
- The N has gained a definite article (no definite article to “the”).
- The N has gained an ADJ (nothing to “old”).
- The V tense went from present to past (“is” to “was”).
- Three syllables in lines A and B and six syllables in line C.

Even with these points of variation from the established pattern, there is still a strong continuity present. All of the syntactic “slots” have stayed the same as well as word-order. This prepares the reader for the disruption in order to foreground an aspect of the text. These minor variations serve to build up for a whole new category that will be introduced. The rules at this point are only “sort of” being broken from the pattern; the word “snoring”, however, altogether breaks the semantic pattern that has been established.

The established pattern in lines A and B is that predications are to be semantically parallel; they are to share the same semantic domain. What happens in line C, however, is that “snoring” comes out of nowhere and steals the reader's attention. The pattern of semantic parallelism has now shifted to *phonetic parallelism*. That is, a word was chosen that was similar in *sound* rather than meaning. With this, the pattern has been broken at a new linguistic level.

In this case, parallelism drawing on a different linguistic feature of the strophe's established pattern, has now become a device of *foregrounding*. The word "snoring", at this point, becomes the climax of the first strophe of the poem. The concern of the poet is not as much the rain as it is the snoring old man. The rain is to be read in subordination to the snoring old man as it has clearly become a descriptor which identifies the old man as the focus. This is evidenced by the fact that the old man becomes the central topic of the following strophes. The following strophes say nothing more about the rain; they do, however, say a lot about the snoring old man. It is of no coincidence that the highest degree of deviation in this strophe also happens to be the point of focus for the remainder of the poem.

This exercise has demonstrated a structural poetic interpretation of parallelism as: (1) being centrally linguistic and engaging all levels of language across the poetic discourse, and (2) having a dual rhetorical discourse function of foregrounding and structural cohesion.

1.4 Conclusion

By way of review, it was noted above that linguistic programs to explicating colometry of BHP became dominant with O'Connor's *Hebrew Verse Structure* and Collins' *Line-Forms of Hebrew Poetry*. Such linguistic programs, however, left both discourse and stylistic concerns beyond the scope of study. Meanwhile, leading theorists in macrostructural analysis of BHP (namely van der Lugt and Fokkelman) have offered deeply comprehensive programs for delineating macrostructure, but remain heavily dependent on metric approaches and also largely ignore the convergence of discourse and style and their effect on macrostructure.

The present project then, by drawing on Roman Jakobson's (and more largely structural poetics') conceptualisation of parallelism and poetic function of language, sets out to respond to the need for an analysis of the convergence of linguistic parallelism and style at both micro and macrostructural levels. It is contended that parallelism occurring at all linguistic levels functions to both create discourse cohesion as well as foregrounding within the poetic

text.

2.0 Methodology

This chapter builds on §1.3 of the previous chapter to develop methodological concerns directly related to the discussion detailed therein. Under consideration here is the following:

- **§2.1 Stylistics: The Methodology Dilemma and Solution.** This section situates the present project within the broader methodological concerns of the discipline of stylistics.
- **§2.2 Text-Grammatical Analysis.** This section establishes text-grammatical analysis as the priority over rhetorical considerations in an artistic text. It also outlines the process for structural analysis.
- **§2.3 Terminology.** This section clarifies and explores key terminology for the present project.
- **§2.4 Corpus.** This section details the parameters of text-critical concerns for the text-grammatical analysis. It also comprises an orientation to the Egyptian Hallel (Psalm 113–118) as the corpus text for analysis.

2.1 Stylistics: The Methodology Dilemma and Solution

Jakobson's work outlined in §1.3.1.2 developed into a specialised sub-field within literary studies known as "stylistics". Paul Simpson defines stylistics as,

a method of textual interpretation in which primacy of place is assigned to language.

The reason why language is so important to stylisticians is because the various forms, patterns and levels that constitute linguistic structure are an important index of the function of the text. The text's functional significance as discourse acts in turn as a gateway to its interpretation. While linguistic features do not of themselves constitute a text's 'meaning', an account of linguistic features nonetheless serves to ground a

stylistic interpretation and to help explain why, for the analyst, certain types of meaning are possible.⁶⁹

As the present project can be identified as a type of stylistic analysis, or literary-linguistic reading of BHP, much of the task at hand falls within the broader methodological spheres of stylistics. At the same time, stylisticians have long been aware that satisfying all the criteria for conducting research in the linguist's laboratory as well as the literary critic's study is no simple or easy task. Such a methodological framework must be especially narrow and careful in its selection of theories for integration and process. On the one hand, linguistic theory can be largely mathematic and objective. On the other hand, literary criticism is known for its subjectivity and dependence on human intuition for interpreting form and meaning. The literary critic considers the organic relationship that each piece of literature shares with its reader. The linguist is the scientist whose analysis is highly controlled and limited to observation and calculation. Literature, especially poetry, is geared to challenge, and even break the rules thereby establishing new and fresh conventions, while linguistic theory seeks to define the rules and boundaries. In a sense, to bring the two together is comparable to combining centripetal and centrifugal forces. Even with the opposing natures of these particular components and priorities of each respective field, there are other dynamics and insights of each that are capable of careful combination for the sake of constructing a unique lens through which to explore the performance of an artistic text. More precisely, because texts are fashioned by language, the literary critic is able to draw upon linguistic insights to provide an objective description of literary conventions in terms of linguistics.

The discipline of stylistics has effectively responded to the challenge of this methodological dilemma by developing innovative and precise tools and practices for arriving at sound and replicable conclusions. In fact, leading theorists have pointed out that the paradox

⁶⁹ Paul Simpson, *Stylistics: A Resource Book for Students* (Routledge English Language Introduction; Routledge, 2014), 2–3.

that characterises the methodological dilemma of literary-linguistic analyses is precisely where its strength lies. Leslie Jeffries writes:

stylistics draws on a wide range of theories and methods from linguistics, and as a result does not have a single set of parameters which define the discipline. *This eclecticism is not a weakness, but a theoretically-legitimate strength.* The purpose of theories is to shed light on the subject under consideration and as a result they tend to produce models which are simpler in some respects than the data they relate to. This is in order to generate fuller understanding of particular aspects of the data separately. Trying to capture the whole ‘truth’ about the data in one single unified theory of textual meaning *would be unilluminating in its complexity.*⁷⁰

M. Short, a leading stylistician and stylistics theorist, adds another dimension to Jeffries with this point:

For a stylistician, then, being objective means to be detailed, systematic and explicit in analysis, to lay one’s interpretive cards, as it were, clearly on the table. If you believe that the number of interpretations that a text can hold is not indefinitely large [...], then interpretative argumentation and testing will have to depend not upon something as reliable as rhetorical persuasion, but on analysis of the linguistic structure of texts in relation to what we know about the psychological and social processes involved in textual understanding. This is what stylistics has traditionally involved. Of course, [...] we cannot expunge our personal response from our analyses, and would never want to. Like the natural and social scientists, we are human analysts, not machines. But, like them [...], we do think that it is incumbent upon us (a) to produce proper evidence and argumentation for our views, and to take counter-evidence into account when making our interpretive claims, (b) to make

⁷⁰ Lesley Jeffries and Daniel McIntyre, *Stylistics* (Cambridge Textbooks in Linguistics; Cambridge: Cambridge University Press, 2010), 170; emphasis added.

claims which are falsifiable and (c) to be explicit and open about our claims and the evidence for them. This does not constitute a claim to be natural scientists, but merely to be systematic, open, honest and rational.⁷¹

This project embraces both Short's and Jeffries' contentions in that its analyses are rigorously systematic in its bottom-up approach while simultaneously taking advantage of an eclectic assortment of insights from linguistics and literary criticism both for the sake of revealing fresh textual perspectives. The present project also takes a literary stylistics approach by looking to language and linguistics for answers to interpretive questions regarding the rhetorical shape of the poetic text. The goal of this project, in this sense, is in the same vein as that of most stylistic studies:

The goal of most stylistic studies is to show how a text 'works': but not simply to describe the formal features of texts for their own sake, but in order to show their functional significance for the interpretation of the text; or in order to relate literary effects or themes to linguistic 'triggers' where these are felt to be relevant.⁷²

At the same time, Eep Talstra, who is working within a discourse analysis frame, lays out a sound methodological framework for text-grammatical analysis of BHP in the article, "Reading Biblical Hebrew Poetry: Linguistic Structure or Rhetorical Device?".⁷³ The article is centrally geared, "to find a proper balance of linguistic 'structure' and rhetorical 'strategy' in analysis of biblical Hebrew poetry."⁷⁴ Talstra frames the central issue of his article by stating that,

Hebraists with an interest in text grammar cannot escape the question of how to define the relationships between, on the one hand, grammar as a system guiding the

⁷¹ M. Short, "Stylistics, Criticism and Myth-Representation Again: Squaring Circle with Ray Mackay's Subjective Solutions for all Problems", *Language and Literature* 7.1 (1998), 40–55.

⁷² Katie Wales, *A Dictionary of Stylistics* (England: Longman, 2011), 400.

⁷³ Eep Talstra, "Reading Biblical Hebrew Poetry", 101.

⁷⁴ *Ibid.*, 24.

process of communication in human languages, and, on the other hand, the presence of rhetorical devices that are said to determine the architecture of poetic text.⁷⁵

This frame not only applies to the task of Talstra's article, but also to the task of the present project. Talstra goes on to argue that,

When neglecting grammar, rhetorical or stylistic analysis tends to freeze a text into an artistic, but static picture. Giving priority to a text-grammatical analysis allows for access to the text as a discourse, as a communicative process.”⁷⁶

In response to this, Talstra proposes the following line of argumentation:

Poetic devices make use of the same grammar as do prose texts, though they exhibit a different selection, making repeated and preferred choices from the available possibilities. One should differentiate between linguistic system in general and special markers which together create a specific poetic composition. This will help in the description of a poetic text as a discourse, i.e., as a process rather than as a 'thing of beauty', i.e., a more or less static picture, as is often done in proposals on rhetorical analysis. The task, therefore, is to begin the analysis of pieces of literary art in terms of linguistic system: clause patterns, verbal system, pronominal reference, topicalisation, etc., before entering the world of lexical repetition, chiasms and inclusions.⁷⁷

The process that Talstra outlines here is precisely the one adopted by the present project as is explained in greater detail in subsequent sections.

Talstra (like Jakobson) also suggests that the hierarchical nature of syntax and functional relationships between constituents are key to tying together text-grammatical analysis and rhetorical structuring as indicated in §1.2 above. Mapping the patterns of syntactic hierarchy across cola as well as macrostructures of the poetic text discloses how rhetorical techniques,

⁷⁵ Ibid., 1.

⁷⁶ Ibid., 21.

⁷⁷ Ibid., 24.

“enhance the structure and performance of a text”.⁷⁸ It is for these reasons that the starting point of this project is the detailed mapping of relationships between linguistic levels and constituents for the sake of informing observations concerning the performance of the text in terms of cohesion and foregrounding.

Herein lies the reason for the present project's bottom-up analysis, meaning that analyses go from microstructural (colometric) analysis to macrostructural (strophic and stanzaic) analysis. The analysis of macrostructures will observe and analyse grammatical-syntactic patterns and clusters that move across structures beyond the colon and the S that function in such a way so as to create cohesion in the poem as well as foreground semantic features of the text. After the critical analysis of the microstructure of each poem will be a critical macrostructural analysis of the Egyptian Hallel. Because of the overlapping nature of micro- and macrostructural relationships, repetition of critical observation of certain features of the text is not only unavoidable, but also crucially important. Many of the macrostructural cohesion and delineation functions of linguistic features of the text, then, will be first evaluated in light of microstructural dynamics.

2.2 Text-Grammatical Analysis

2.2.1 Microstructural Analysis

Critical analyses of microstructure take the S, which is *normally* synonymous with the verseline, as the largest literary-linguistic unit, and lexemes as the smallest unit. The phoneme is considered only in cases of alliteration or other notable phonetic features of the text. It will also be noted when the S extends beyond the verseline. Verselines normally consist of an independent CL or S. Occasionally, the end of a verseline is marked by the *sōp pasūq* (see §2.4.1). Also, more than one verseline will occasionally combine to create a S (see

⁷⁸ Ibid., 21.

113:2–3 and 114:1–2). A verseline is most frequently made up of two juxtaposed cola that create a single bicolon, and cola delineation is most frequently marked by the *atnah*.⁷⁹ The placement of the *atnah* is most often determined by metrics (syllable or stress count) as well as syntax. Less frequently, the placement of the *atnah* is determined by semantics (see Psalm 116:1).

The goal of microstructural analysis is to identify two features of the poetic text: (1) the development of patterning and inter-colometric correspondence at various linguistic levels for establishing poetic discourse cohesion, and (2) the disruption of those patterns *via* deviation in order to foreground semantic features of the artistic text. This means that the analysis of each verseline evaluates each linguistic unit including the phoneme, morpheme, and syntagmeme. There will also be an analysis of semantic development and intercola relationships. The presentation format of microstructural analysis will be presented in the following order:

- The verseline as it is presented in the BHS with diacritical marks;
- The author's English translation of the verse;
- Constituency tree diagram;
- Intercolon relationship structure diagram;
- Features of Cohesion;
 - Grammatical-syntactic reiteration;
 - Lexicogrammatical reiteration, collocation, and parallelism;
 - Lexicosemantic reiteration, collocation, and parallelism;
 - Pronominal references;
 - Conjunctions;
 - Ellipsis;

⁷⁹ There is a strange phenomenon in the Egyptian Hallel in which the last verses of Psalms 113, 115, 116 and 117 are marked by the *r^eḥî^a* rather than *atnah*. It is debated as to whether or not the *r^eḥî^a* in these verselines are intended to function as an *atnah* thereby marking the major division between cola.

- Other forms of cohesion;
- Features of Deviation;
 - Deviation through reiteration and parallelism;
 - Other forms of deviation;
- Foregrounded Elements;
 - Foregrounding through reiteration and parallelism;
 - Other forms of foregrounding;
- Commentary;

The commentary that closes the analysis of each verseline expounds upon the observations made in list format with special attention to occurrences of both cohesion and foregrounding in the textual unit being analysed.

2.2.2 Macrostructural Analysis

The goal of macrostructure analyses is to propose macrostructure delineation based on colometric analyses. Macrostructure analyses will progress as follows:

- Overview of macrostructural features of the poem;
- Stanza Analysis;
 - Features of Cohesion;
 - Grammatical-syntactic reiteration;
 - Lexicogrammatical reiteration, collocation, and parallelism;
 - Lexicosemantic reiteration, collocation, and parallelism;
 - Pronominal references;
 - Ellipsis;
 - Conjunctions;
 - Other forms of cohesion;
 - Features of Deviation;

- Deviation through reiteration and parallelism;
- Other forms of deviation;
- Foregrounded Elements;
- Commentary;

As noted in the above outline, the primary literary unit of reference in macrostructure analysis will be the stanza. In similar fashion as with microstructure analyses, the analysis of each stanza will detail elements of cohesion, deviation, foregrounded elements, as well as commentary. Special attention will be lent to strophes within each stanza along with macrostructure delineation markers. Van der Lugt's as well as Fokkelman's macrostructural assessments will also be taken in special consideration as they are leading theorists who have dealt most extensively with linguistic aspects and textual features that function as macrostructural delineation markers.

2.2.3 *Metre*

It was noted in the history of research above that metric approaches have largely fallen short of comprehensively explicating BHP structure. At the same time, Watson is correct in stating that, "The listener is *predisposed* for rhythmic sequences, especially when listening to poetry."⁸⁰ Furthermore, W. T. W. Cloete's noting of the connectedness between grammatical-syntactic constraints and metrics at the colometric level is on target. This being said, even though it is understood that metre is not the *central* structural organisation feature in BHP microstructure, it still plays an important role in contributing to the establishment of patterns and sequencing on a colometric level. Metre, namely syllable count and clustering, contributes to stylistic features of BHP such as the reader's sense of balance, movement, cadence, foregrounding, and cohesion. Watson notes,

⁸⁰ W. G. E. Watson, *Classical Hebrew Poetry: A Guide to Its Techniques* (Vol. 26; JSOT Supplemental Series; Sheffield: JSOT Press, 1986), 87.

Rhythm can be marked by stress (a strong accent on a word), by loudness, by pitch (a syllable pronounced in a tone higher or lower than the norm) and by length (drawing out a syllable). Metre, then, is the measured use of such prominences, grouping them regularly over segments of time.⁸¹

For this reason, metric features of the text will be noted in the structural analyses of the present project, but will only receive special remark when metre is a crucial factor in foregrounding *via* establishing and interrupting patterns.

Exegetes use different methods for identifying and analysing metric features of a poem. The central question is, what 'counts'? Is it syllable count, word count, accent count, caesurae identification, or some other constituent feature?⁸² Microstructure analysis here focuses primarily on *stresses* within a verseline, and secondarily syllables. Granted, certain morphological and syntactic characteristics of BH make this method more complex (i.e., inseparable prepositional prefixes, pronominal suffixes, use of the *maqṣep*, etc.). Furthermore, there is anything but a consensus on an airtight approach to understanding stressed-unstressed patterns in BHP. There are many cases, however, where it is evident that metric features (mainly stresses and syllable count) come into play in terms of verseline symmetry.

2.3 Terminology

One of the problems with BHP structural analysis is the lack of consistent terminology. There are various terms used interchangeably in linguistic and rhetorical analysis, as well as in dealing with structural units of poetry. For the sake of clarity, detailed below is key terminology employed here.⁸³

⁸¹ Ibid., 87.

⁸² For details on the various features and dimensions contributing to metrics in BHP, see Watson, *Classical Hebrew Poetry*, 87–90; W. H. Cobb, *A Criticism of Systems of Hebrew Metre: An Elementary Treatise* (Clarendon Press, 1905); J. Kurylowicz, *Studies in Semitic Grammar and Metrics* (Warsaw, 1972); and T. Longman, "A Critique of Two Recent Metrical Systems", *Biblica* 63.2 (1982), 230–254.

⁸³ Also see Appendix A: Key Terminology

2.3.1 Structural Units of Poetry

Watson's schematic for structural units of poetry is used in this project, but with some variation as noted below. According to Watson, the colon is the fundamental building block of a poem. In BHP, the colon, which is understood in this project as the smallest, self-contained structural unit of poetry, is most commonly combined with a subsequent colon that is usually of a similar syllable count, and semantic value. This combination creates the bicolon, which, in turn, creates a *verseline* of poetry. Verselines are then combined to create strophes, and strophes to create stanzas (see **Figure 1** and Appendix A).

Figure 1: Structure Terms Figure



2.3.2 Nicolas P. Lunn's Intercolon Relations

Nicholas Lunn has rigorously explored the convergence of FG and intercolon relations in his *Word-Order Variation in Biblical Hebrew Poetry* so there is no reason to repeat that exercise here. Furthermore, this project adopts Lunn's definitions as presented below, but with some variation and added nuance. Lunn notes,

These relationships may pertain at a number of different levels, whether semantic, logical, or grammatical. The method of portraying these relationships that follows enables a clearer understanding of how one colon relates to another and so allows us to

differentiate between one bicolon and another on the basis of how its two cola interrelate. Also this manner of depicting the relationships will assist in disambiguating the components of more complex verses.⁸⁴

Lunn's definitions employed in the present project are as follows:

HEAD + Parallel

At the simplest level bicola (and larger structures) consist of conjoining cola which relate to each other either as a parallelism or as a non-parallelism [...]. These may be denoted as: HEAD + Parallel where 'HEAD' indicates the main proposition or base-line. While the B-line of the parallelism is invariably coordinate with and may be grammatically independent of this base-line, semantic dependence is shown where gapping occurs, in that the preceding line provides information necessary to the full understanding of the B-line.⁸⁵

⁸⁴ Lunn, *Word-Order Variation in Biblical Hebrew Poetry*, 21.

⁸⁵ *Ibid.*, 21–22.

HEAD + Subordinate

In this category are included all those B-lines that show either semantic or grammatical dependence upon the first line of the pair. This dependent clause may function as a temporal or circumstantial clause, a reason, purpose, result, condition, concession, comparison, etc., or show grammatical dependence as a relative, participial, complement or Infinitival clause. In some cases the appropriate Hebrew connector will be used (e.g., **כִּי**, **לְמַעַן**, **כְּאִשֶּׁר**, etc.), though in many cases the secondary clause is placed alongside in a simple paratactic relationship (i.e., without any connecting word). Not infrequently the sequence of cola appears as Subordinate + HEAD. In this case it is the B-line which comprises the main clause.⁸⁶

HEAD¹ + HEAD²

...consists of a bicolon containing two grammatically independent clauses. They offer two semantically distinct, that is non-parallel, propositions which, while independent with respect to grammar, may relate to each other on a logico-semantic level as a sequence of time or thought, or as a co-ordination of two distinct propositions concerning the same sentence topic.⁸⁷

⁸⁶ Ibid., 22.

⁸⁷ Ibid., 22.

HEAD + [Phrase¹ + Phrase²] Here each colon contains a phrase or phrases (NP, VP, PP, or Adv) which, when the two cola are taken together, form a complete sentence. Although the bicolon is divided poetically into two separate units in the same way as the above two types, grammatically it is one whole proposition.⁸⁸

2.3.3 *Terms for Rhetorical Analysis*

Section 1.3.1 outlined Roman Jakobson's theory of the discourse function of parallelism at all linguistic levels. More contemporary theories in the fields of discourse analysis and cognitive linguistics have built on Jakobson by specifying in greater detail the technical workings of cohesion and coherence as well as defamiliarisation and foregrounding. Terminology here will take into account updated definitions of terms detailed below.

2.3.3.1 Cohesion in BHP: Reiteration, Collocation, Parallelism, Pronominal References, Ellipsis, and Conjunctions

Elizabeth Robar clarifies the difference between cohesion and coherence in the *EHLL* with this:

Coherence and cohesion are related conceptual and linguistic properties of a text, respectively: coherence refers to the nature of a text as forming a conceptual unity and cohesion refers to the linguistic phenomena that manifest this conceptual unity...Coherence requires that all elements relate to each other on the basis of a single unifying thread, the theme, or the point of conceptual integration. Cohesion is the tangible evidence of this coherence as it appears in linguistic signals.⁸⁹

While Robar clearly identifies the point of connection between coherence and cohesion, the central concern here is linguistic parallelism as a device for achieving *cohesion*. The two are

⁸⁸ Ibid., 23.

⁸⁹ Elizabeth Robar, "Coherence and Cohesion", *EHLL* vol. 1 (Leiden: Brill, 2013), 473.

certainly inseparable, and when deemed necessary, the central theme of the poem will be taken into view in light of features of cohesion within poetic discourse..

Katie Wales defines cohesion as, "the means (phonological, grammatical, lexical, semantic) of linking sentences into larger units (paragraphs, chapters, etc.), i.e., of making them 'stick together'".⁹⁰

In commenting on cohesion in discourse, Walter Bodine adds:

In their substantial contribution to discourse grammar, Halliday and Hasan point out numerous microlinguistic devices that directly promote connectivity in a discourse. These cohesive devices are ellipsis, anaphora, definite articles, lexical substitution, conjunctions, tenses, etc. Cohesive devices enhance the hearer's natural inclination to make inferences that will lead to the perception of coherence in a discourse. *Cohesion, then, is a surface structure notion*, and coherence is a semantic one. Though coherence is often enhanced by cohesive devices, it does not exist because of them alone. But while cohesion and coherence can vary independently of each other, there is usually some relation between the degree of formal cohesion and the clarity of the coherence.⁹¹

But what about cohesion in *poetry* as discourse? The most recognisable form of cohesion in BHP is word-pairing that corresponds to the traditional Lowthian notions of synonymous semantic parallelism. Watson, who also draws on Halliday and Hasan, notes that,

The third function of parallel word-pairs, operative at a linguistic level, is cohesion: the use of stock word-pairs helps bind together the parallel lines of couplets. Lexical cohesion 'is achieved through the association of lexical items that regularly co-occur'. This is collocation.⁹²

⁹⁰ Wales, *Dictionary of Stylistics*, 66.

⁹¹ Walter R. Bodine, ed., *Linguistics and Biblical Hebrew* (Winona Lake: Eisenbrauns, 1992), 165–166; emphasis added.

⁹² Watson, *Classical Hebrew Poetry*, 140.

Halliday and Hasan call this function "lexical cohesion".⁹³ This is most helpful in identifying repetition, or reiteration, as a cohesive device in BHP. At the same time, there are more nuanced forms of reiteration and collocation that come into play in BHP for which Watson does not account. These include: (1) grammatical-syntactic reiteration and (2) lexicogrammatical reiteration, collocation, and parallelism. Furthermore, reiteration/collocation and parallelism are accompanied by ellipsis, pronominal references, tenses, and conjunctions (= C) as normative cohesive conventions in BHP. Let us explore each of these in detail.

2.3.3.1.1 Reiteration, Collocation, and Parallelism

Watson, drawing on Halliday and Hasan, notes that, "Lexical cohesion is 'phoric' cohesion that is established through the structure of the lexis, or vocabulary, and hence (like substitution) at the lexicogrammatical level."⁹⁴ In the most fundamental sense, reiteration and collocation are forms of *repetition*. Reiteration is exact repetition. Collocation is repetition or pairing within a domain matrix. More specifically, "In Biblical Hebrew lexicography, the term 'collocation' is nearly synonymous with 'word pair' and is applied to individual contexts."⁹⁵ Collocation applies not only to word-pairs, but also to grammatical-syntactic features of a text. Forbes notes that, "Another useful idea is the distinction between (a) lexical collocations, which involve phrasal ('syntagmatic') affinities among open-class words (nouns, verbs, etc.), and (b) grammatical collocations, which include at least one closed-class word (proposition, particle, etc.)."⁹⁶ Once again, Katie Wales clarifies by stating that collocation "refers to the habitual or expected co-occurrence of words, a characteristic feature of lexical behaviour in language, testifying to its predictability as well as its idiomaticity."⁹⁷

Even though Watson makes the link between word-pairs and synonymous parallelism,

⁹³ Michael A. K. Halliday and Ruqaiya Hasan, *Cohesion in English* (London: Routledge, 2014), 274.

⁹⁴ Ibid., 318.

⁹⁵ A. Dean Forbes, "Collocation: Biblical Hebrew" in *EHLL* Vol. 1, 480.

⁹⁶ Forbes, "Collocation: Biblical Hebrew", 480.

⁹⁷ Wales, *Dictionary of Stylistics*, 68.

he does not go into the degree of detail in which reiteration and collocation function in BHP to govern poetic discourse cohesion. Halliday and Hasan state that,

This use of general words as cohesive elements, however, when seen from the lexical point of view, is merely a special case of a much more general phenomenon which we may term reiteration. Reiteration is a form of lexical cohesion which involves the repetition of a lexical item, at one end of the scale; and a number of things in between—the use of a synonym, near-synonym, or superordinate.⁹⁸

And

There is obviously a systematic relationship between a pair of words such as boy and girl; they are related by a particular type of oppositeness [...]. We can therefore extend the basis of the lexical relationship that features as a cohesive force and say that there is cohesion between any pair of lexical items that stand to each other in some recognizable lexicosemantic (word meaning) relation.⁹⁹

This links directly to the cognitive linguistic conception of organisation of conceptual structure (frames, spaces, and domains) mentioned in §1.3.1.2 above.

The present project, then, identifies the following types of reiteration and collocation:

Lexicosemantic reiteration	The repetition of a lexeme (i.e., הללו in Psalm 113:1).
Lexicosemantic collocation	The repetition of lexemes that stand in word meaning relationship within a discourse (i.e., ארץ // ¹⁰⁰ שמים in Psalm 113:6)
Lexicogrammatical reiteration	The repetition of a <i>syntagmeme</i> (i.e., the NP ^{GEN} שם יהוה in Psalm 113:1 and 2).

⁹⁸ Halliday and Hasan, *Cohesion in English*, 278.

⁹⁹ Halliday and Hasan, *Cohesion*, 285.

¹⁰⁰ // = parallel.

Lexicogrammatical collocation and parallelism	The repetition of <i>syntagmemes</i> with a shared domain matrix (i.e., הללו יה // הללו עבדי יהוה // הללו את, שם־יהוה in Psalm 113:1).
Grammatical-syntactic reiteration	The repetition of a grammatical or syntactic feature of the text (i.e., [NP ^{GEN} [N ^{GEN}] [N]] in הללו עבדי יהוה and שם יהוה in Psalm 113:1).

Psalm 113:1 is a perfect example of all three types (lexicosemantic, lexicogrammatical, and grammatical-syntactic) of collocation and reiteration. It reads: הללו יה הללו עבדי יהוה הללו את־שם יהוה. Reiteration occurs on all three levels through the repetition of the IMPV הללו as well as some form of the divine name. This is grammatical-syntactic reiteration in that it is an IMPV (particular verbal form) that is repeated three times in the verse. This is also lexicosemantic reiteration because the IMPV that is repeated is the triconsonantal root הלל (as opposed to three IMPVS of *different roots*). Finally, this is lexicogrammatical reiteration in that all three are a call to praise.

In this same verse, parallelism is at work in the following:

- CL 1: [S [IMPV הללו] [N יה]].
- CL 2: [S [IMPV הללו] [NP^{GEN/VOC} [N^{GEN} עבדי] [N יהוה]].
- CL 3: [S [IMPV הללו] [NP^{GEN} [N^{GEN} שם] [N יהוה]].

Here, the following are collocated and thereby stand in parallel: [N יה] // [NP [N^{GEN} עבדי] [N יהוה]] // [NP [N^{GEN} שם] [N יהוה]]. Furthermore, the NP^{GEN}s יהוה עבדי and שם יהוה are in grammatical-syntactic parallelism in the sense that they are both NP^{GEN}s. Lastly, the [N יה] and the [NP^{GEN} [N^{GEN} שם] [N יהוה]] are in parallelism in that they are both NP^{ACCUS} of the IMPV הללו (while יהוה עבדי is a NP^{VOC}). At the same time, deviation is present within the variation of collocations and parallelism. There is a deviation within the use of the divine name (// יה יהוה // שם יהוה); there is also deviation within the grammatical-syntactic pattern in the al-

ternation between [N^{ACCUS} יה] // [NP^{ACCUS} שם יהוה] and the [NP^{GEN/VOC} עבדי יהוה]. Finally, there is deviation between the two NP^{GEN}s עבדי יהוה and שם יהוה in that in the first NP^{GEN}, the N^{GEN} (עבדי) is masculine plural and in the NP^{GEN} שם יהוה, the N^{GEN} (שם) is masculine singular. These variations that occurs within the collocations and parallelism create texture as well as a context for foregrounding.

2.3.3.1.2 Ellipsis

An additional cohesive element in poetic discourse of BHP is ellipsis. Halliday and Hasan say that, "ellipsis is similar to substitution as a cohesive device, but all the while unique in the sense that ellipsis is 'substitution by zero'."¹⁰¹ Cynthia Miller, who offers a thorough treatment of ellipsis in BHP, adds,

Ellipsis has been called a “basic stylistic resource of Hebrew verse.” Indeed, ellipsis of the verb has been considered by some to be the crucial feature that distinguishes Hebrew poetry from Hebrew prose. But ellipsis by its very nature is elusive, since in talking about ellipsis, we are talking about words that simply are not there.¹⁰²

It is important to note, however, that zero in the case of ellipsis does not equal the absence of understanding, but rather the *implication* of understanding that is created within the discourse. The implication is not left open, rather, the context makes clear what is to be substituted in terms of both semantics and grammar.

Ellipsis becomes a useful tool for the BH poet because it creates room for ballast variants and defamiliarisation *via* ambiguity. Psalm 114:1–2 has an example of colometric cohesion *via* ellipsis. Both verses are bicola in which the V in the first colon is elided in the second colon. Verse 1 reads: בצאת ישראל ממצרים בית יעקב מעם לעז. The HEAD V is a InfP that applies to ישראל in colon 1 and then to בית יעקב in colon 2. The literal translation is, "In Is-

¹⁰¹ Halliday and Hasan, *Cohesion*, 142.

¹⁰² Miller, “A Linguistic Approach to Ellipsis in Biblical Poetry”, 251–252.

rael's going out from Egypt, the house of Jacob from a people of foreign speech...". The interpretation of the juxtaposed verselines is, "In Israel's going out from Egypt and the house of Jacob's *going out* from a people of foreign speech...". The bicolon is held together through the substitution by zero of the [InfP [P] [Inf^{CON}]] בצאת. Verse 2 reads, היתה יהודה לקדשו ישראל ממשלותיו. Once again, the HEAD V היתה applies to the NP יהודה לקדשו in colon 1 as well as ישראל ממשלותיו in colon 2. A literal translation would be, "Judah became his sanctuary, Israel his dominion." Accounting for the elision yields the interpretation, "Judah became his sanctuary, Israel *became* his dominion." The substitution by zero creates a strong cohesive link within both verselines and cola making up the verseline.

2.3.3.1.3 Pronominal references

Pronominal references function as a cohesive device in both narrative and poetry. Antecedents/postcedents and referents in poetry, however, are oftentimes ambiguous. Psalm 114:2 is an example of antecedent/postcedent ambiguity. Psalm 114:2 reads, היתה יהודה לקדשו ישראל ממשלותיו. The pronominal suffixes ו in לקדשו and יו in ממשלותיו have no antecedent, however, the context makes clear that the antecedent is Y_{HWH}. Even with Y_{HWH} as the implied antecedent in this case, the effect is creating cohesion not only in the poem, but in the salvation narrative and the exodus event in the mind of the reader.

2.3.3.2 Foregrounding

2.3.3.2.1 Foregrounding through Reiteration, Collocation, and Parallelism

Repetition has both cohesive and foregrounding functions. Daniel Grossberg writes: Repetition in its various forms is the most frequent cohesive device. The reiterated unit is recalled and ipso facto related. The function of the restatement, moreover, may be to identify the boundaries of the totality (inclusio); to demarcate segments of the work (refrain); or to highlight themes and feature development (parallel pieces, ele-

ments recurring in different forms at varying intervals, associative clusters and key words); or to impart a texture (all types). By defining the limits of a work or marking its segments, form and integrality emerge from the disparate parts.¹⁰³

As noted above, cohesion *via* linguistic level reiteration and collocation goes hand-in-hand with foregrounding. Katie Wales writes,

This repetition establishes the ground, or backgrounding. Backgrounding can be used in opposition to foregrounding...Commonly, foregrounding applies to the dynamic of actualization of de-automization of ordinary language in poetic language; hence ('normal') non-aesthetic language is the background. The natural rhythms of speech, for example, provide the background for the foregrounding in poetry of a section and regularization of them as the pattern of metre.¹⁰⁴

There are two types of repetition that go hand-in-hand in parallelism: (1) the repetition of words, and (2) the repetition of grammatical-syntactic constructions (i.e., syntagmes). Take the phrase, “Little Boy Blue” for example. In this phrase backgrounding occurs through adherence to external convention (grammatical correctness in the phrase “little boy”). “Little boy”, then, is parallel to the external conventions of language in that it is grammatically correct and there is nothing unusual about the construction.

By the time (back)grounding is established in the short phrase “little boy”, the foregrounding function of parallelism comes into play through a new, disruptive linguistic aspect combination. The phrase “little boy” is quite common, but not “blue” in the way it is arranged syntactically here. Normally, “blue” functions as an adjective (= ADJ) and ADJS are to precede nouns (= N) they modify when used attributively (in English). The construction “little boy” affirms the convention in order to set up the opportunity to deviate from it. In the case of the placement of “blue” *after* the N, we have parallelism functioning both to creation cohesion as

¹⁰³ Grossberg, *Centripetal and Centrifugal Structures in Biblical Poetry*, 9.

¹⁰⁴ Wales, *A Dictionary of Stylistics*, 40–41.

well as to disrupt. It creates cohesion as it repeats the “B” phoneme, but it disrupts in that it is doing something it normally does not do in English, and that is it comes after the N without an auxiliary V (as opposed to “the little boy *is* blue”). The poet is turning an ADJ into a proper N. The poet both confirms the rule then breaks the rule in order to bring a fresh perspective, in order to be *poetic*, and he does both via *parallelism*.

Muilenburg accentuates the foregrounding function of repetition by stating that:

Repetition serves, too, to give continuity to the writer’s thought; the repeated word or phrase is often strategically located, thus providing a clue to the movement and stress of the poem. Sometimes the repeated word or line indicates the structure of the poem, pointing to the separate divisions; at other times it may guide us in determining the extent of a literary unit.¹⁰⁵

It is at this point that the cognitive concepts of figure and ground come into play:

Notions of figure and ground have their origins in the work of Gestalt psychologists of the early 1900s, and particularly the work of Rubin (1915). Rubin proposed that our visual field is organised in such a way that we make a distinction between figures and backgrounds, and that we are able to distinguish the contours of separate objects when there is a strong contrast between their respective colors and degrees of brightness.¹⁰⁶

Katie Wales also states:

Against the norms of ordinary language, within the poetic text in particular features can be perceived as prominent or highlighted, ‘foregrounded’ for specific effects. Present-day cognitive linguists use a similar idea of ‘figure’ and ‘ground’: focused object against background spaces. Even the regularised patterns of metre can be viewed as foregrounded against the ordinary rhythms of speech. Following Leech (1969),

¹⁰⁵ James Muilenburg, “A Study in Hebrew Rhetoric: Repetition and Style” in *Congress Volume, VTSup* 1 (Leiden: E. J. Brill, 1953), 99.

¹⁰⁶ Jeffries and McIntyre, *Stylistics*, 134.

foregrounding devices have sometimes been grouped under the headings of ‘deviation’ and ‘repetition’. Deviations are violations of linguistic norms: semantic, for example, like unusual metaphors or similes; or graphological, like the unpunctuated and un-capitalised lines of a poem by E. E. Cummings. Repetition (e.g. of sound or syntax) strikes the reader’s attention as being equally unusual: as with alliteration, or parallelism.¹⁰⁷

There are two types of convention; (1) external convention and (2) internal convention. External convention refers to the rules of everyday language that exist outside of any given discourse. This means that a poet can break the rules of prescribed grammar so as to defamiliarise and thereby foreground a feature of the text. Internal convention is the result of the poet creating a unique convention that is specific to the poem/discourse/semiotic system itself by *repeating a pattern of rule breaking*. Once the new pattern within the poem has been established *via* repetition, an new background is created against which the poet can break an entirely new set of rules. What emerges, then, when one takes a step back and looks at the various layers of patterns created by repeated patterns of deviation, is the *form* of the poem.

Form only exists against background. In much the same way, background only exists when there is a form that emerges from it. Form takes place only when there is deviation from the background. Irene R. Fairley identifies this feature at work in E. E. Cummings poetry. On Cummings she writes,

There are, to be sure, instances of Cummings using syntactic deviation conventionally as a device of foregrounding, so that the deviations do not pattern or appreciably alter the statement of a poem. In such instances deviation provides relief and contrast within a context of otherwise parallel and regular constructions.

¹⁰⁷ Katie Wales, “The Stylistics Tool-Kit: Methods and Sub-Disciplines” in *The Cambridge Handbook of Stylistics* (ed. Peter Stockwell and Sarah Whitely; Cambridge: Cambridge University Press, 2014), 37.

In the single occurrence (inter-sententially), deviation creates tension and may reduce the redundancy of a statement, but when repeated intrasententially it can reinforce understanding. Cummings often sustains deviation to provide through its repetition a level of patterning within a poem.¹⁰⁸

2.3.3.2.2 Foregrounding through Ellipsis

Ellipsis, like repetition, can function to create cohesion as well as foreground features of the text. As noted above, ellipsis is substitution by zero. This means that in cases in which ellipsis occurs, the reader's expectations are disrupted by way of omission. This can be described as a sort of syntactic syncopation. Psalm 114:1, once again, demonstrates this. This verse elides the C 1 between colon 1 (בצאת ישראל ממצרים) and colon 2 (בית יעקב מעם לעז). The omitting of the C creates a staccato, abrupt sense to the verseline which is infused with the semantics of the poem as well as the remainder of its grammatical-syntactic features.

For further clarity, the term "deviation" is understood here to denote a disruption, or interruption of an established pattern that can occur on various linguistic levels and is largely synonymous with the term "variation". The term "deviation" has also been used in the context of TGG to describe, "any unit which is not grammatical or is ill-formed, i.e., which does not conform to the 'rules' of language."¹⁰⁹ This is *not* how the term will be employed here unless otherwise indicated. In this sense, this project adapts what Wales describes with this:

It is also possible to argue that all texts, whatever the degree of deviance, establish their own particular 'secondary' or 'second order' norms; and some early stylisticians, ... distinguished between external deviation and internal deviation. External deviation measures the language of the text against the 'norms' outside it; internal devia-

¹⁰⁸ Irene R. Fairley, "Syntactic Deviation and Cohesion" in *Essays in Modern Stylistics* (ed. Donald Freeman; New York: Methuen, 1981), 123.

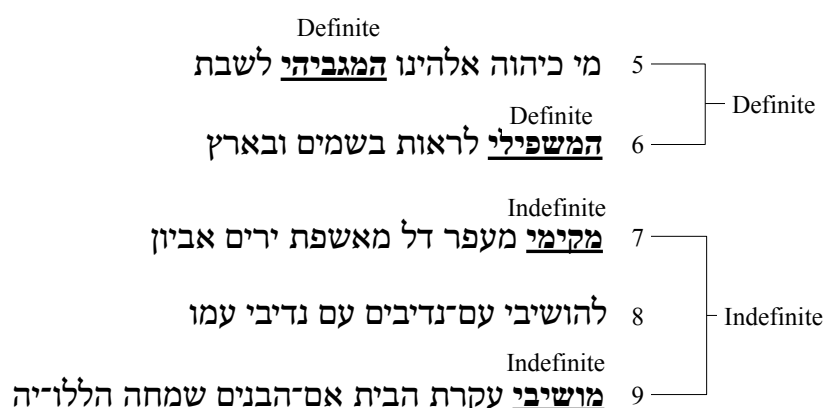
¹⁰⁹ Wales, *Dictionary of Stylistics*, 110.

tion refers to the *features within a text that differ from the expected, set up by the norm of the text itself*: what is also known as defeated expectancy.¹¹⁰

The present project understands deviation as occurring on a sliding scale ranging from subtle to extreme. Subtle deviation is a minor disruption, shift, or change within a text-pattern (a sort of "variation of the same"). Deviation falling within the range of "subtle" would include forms of collocation that are comparable to what is traditionally understood as synonymous semantic parallelism. Psalm 118:2–4 exemplifies this. There is a subtle deviation in its references to the covenant people of God found in the call to praise: **ישראל // בית אהרן // בית יעקב**. Each term or phrase here falls within the semantic domain matrix of "covenant people". Furthermore, deviation occurs grammatically on the change from a masculine singular N (**ישראל**) to two NP^{GEN}s (**בית אהרן** and **בית יעקב**). Once again, this would fall into the category of subtle deviation.

Another example of subtle deviation is Psalm 113:5–7 where there is a string of *hip 'il* PTCPS. In vv. 5–6, the PTCPS are definite (**המגביהי** and **המשפילי**), and in vv. 7 and 9 the PTCPS are indefinite (**מקימי** and **מושיבי**; see **Figure 2**).

Figure 2: Subtle Deviation Example 1



Psalm 113:1 is also an example of internal deviation across a microstructural unit in that it

¹¹⁰ Ibid., 111; emphasis added.

exhibits a pattern of alternating cases (ACCUS-VOC-ACCUS) paired with the IMPV הללו within the call to praise.

Figure 3: Subtle Deviation Example 2

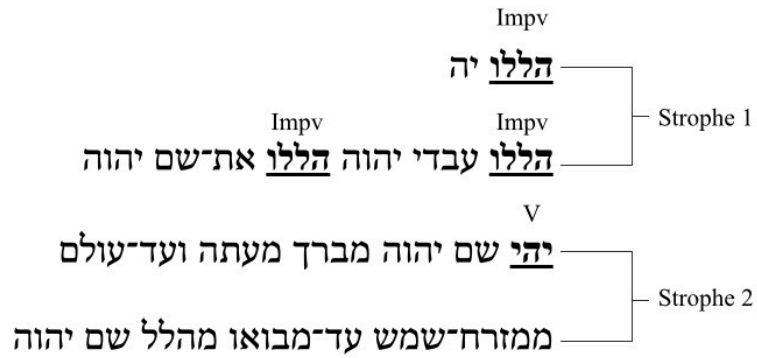
ACCUS
VOC
ACCUS
הללו את-שם יהוה הללו עבדי יהוה הללו יה

More extreme forms of deviation include features such as shifts in V types, substantial shifts between semantic domain matrices, change in POV, or dramatic change in metre (e.g., shift bicolon to tricolon). Additionally, it is this type of deviation that can mark a macrostructural delineation. An example of deviation falling within the range of "extreme" would be the shift that occurs in Psalm 113:5 where the aforementioned chain of *hip 'il* PTCPS begins and continues on until v. 9. There are no *hip 'il* PTCPS in 113:1–4, then in vv. 5–9 there are five. This is a change in V type pattern. Accompanying the repetition of *hip 'il* PTCPS is the repetition of the *ḥîreq yôd* phoneme. This creates a phonetic patterning in the section marked by the shift to the *hip 'il* PTCPS.

In this same example is another feature of extreme deviation and that is when a pattern is interrupted by a particular linguistic feature and that very feature becomes the cornerstone on which a new pattern is established. Where more subtle deviation lends texturing within a textual unit, extreme deviation *normally* marks a new section.

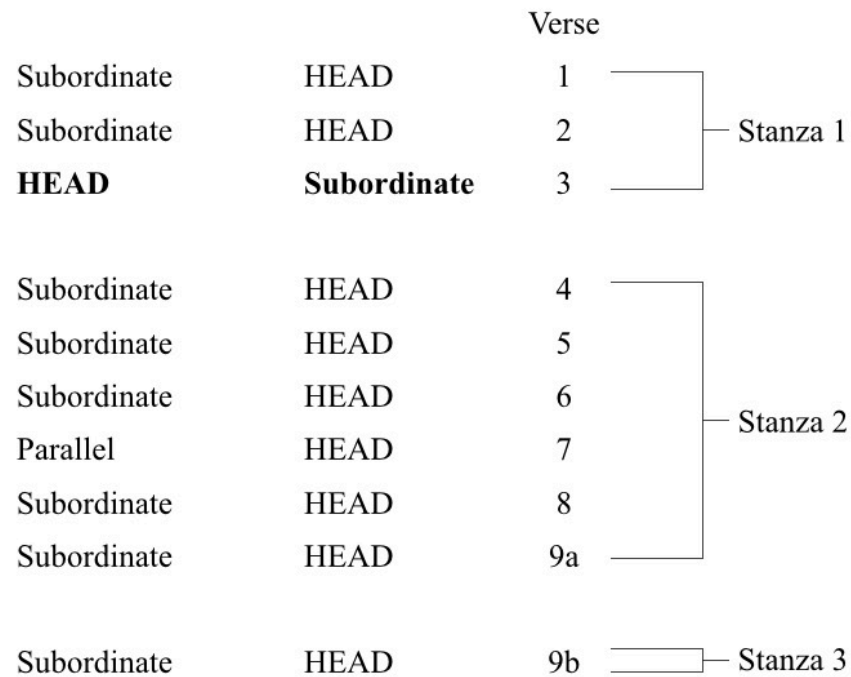
The change in verbal pattern in Psalm 113:1–2 is an example of extreme deviation that marks the separation of two unique strophes. In v. 1 there are three IMPVS and no other V forms. Verse two interrupts this pattern with the fronting of the HEAD V יהי around which strophe 2's grammar and syntax is structured.

Figure 4: Extreme Deviation Example 1



Another example of extreme deviation is a shift in intercolon relationship pattern. For example, in Psalm 113:2–3 there is the established pattern of HEAD + Subordinate in vv. 1–2, then v. 3 interrupts this pattern with a Subordinate + HEAD in order to facilitate the chiasmus between v. 2 and v. 3.

Figure 5: Extreme Deviation Example 2



The various forms of deviation, especially those identified as macrostructural delineation markers in the text, will be noted in the commentary sections of the

analyses.

2.3.4 Linguistic Terms and Constituency Tree Diagrams

Constituency tree diagrams demonstrate the “function of words and how they are arranged into groups (constituents) and sentences.”¹¹¹ This project maps constituency relations using phrase structure grammar for demonstrating the hierarchy which defines the relationship between phrase structures. Because of the technical nature of the project, constituency tree diagrams go beyond simply identifying the very basic constituents of a S and phrase markers. Constituency tree diagrams here comprise labels that identify parts of speech, case (for both Ns and NPs), directive Vs (i.e., IMPVS, V^{COH}, and V^{JUSS}), and non-finite Vs (i.e., InfS and PTCPS). Constituency tree diagrams in this project also include disjunctive accents of the Masoretic cantillation for the Psalms, Proverbs, and Job (*sôp pāsûq*, *sillûq*, ‘*ôleh w^eyôrēd*, ‘*at-nah*, *r^ebî^a*’, *r^ebî^a*’ *muğrāš*, *šalšelet g^edôlāh*, *d^ehî*, *pāzēr*, ‘*azlā*’ *l^eğarmeh*, *m^ehuppāk l^eğarmeh*, and *šinnôr*).¹¹² Finally, constituency tree diagrams include colometric labels as well as labels indicating intercolon relations. Lastly, this project sets the S as the highest node on a constituency tree diagram.

Figure 6: Constituency Tree Linguistic Notation Table

ADJ	Adjective	InfP	Infinitival Phrase
ADV	Adverb	Inf^{CL}	Infinitival Clause
C	Conjunction	INTERJ	Interjection
D	Determiner	Intg^{CL}	Interrogative Clause
IMPV	Imperative	N	Noun
Inf	Infinitive	N^{ACCUS}	Accusative Noun
Inf^{ABS}	Infinitive Absolute	N^{DAT}	Dative Noun
Inf^{CON}	Infinitive Construct	N^{GEN}	Genitive Noun
N^{NOM}	Nominative Noun	Pn^{NOM}	Nominative Pronoun
Ng	Negation Particle	Pn^{REL}	Relative Pronoun

¹¹¹ Pavey, *The Structure of Language*, Kindle Locations 591–592.

¹¹² Accent spellings are taken from William R. Scott, *A Simplified Guide to BHS: Critical Apparatus, Masora, Accents, Unusual Letters, and Other Markings* (Fourth Edition; Richland Hills: Bibal Press, 1987).

NP	Noun Phrase	PP	Prepositional Phrase
NP^{ACCUS}	Accusative Noun Phrase	PTCL	Particle
NP^{CL}	Clausal Noun Phrase	PTCP	Participle
NP^{GEN}	Genitive Noun Phrase	S	Sentence
NP^{DAT}	Dative Noun Phrase	V	Verb
P	Preposition	V^{COH}	Cohortative Verb
Pn	Pronoun	V^{JUS}	Jussive Verb
Pn^{ACCUS}	Accusative Pronoun	V^{NEG}	Negated Verb
Pn^{DAT}	Dative Pronoun	VOC	Vocative
Pn^{GEN}	Genitive Pronoun	VP	Verb Phrase
Pn^{INTG}	Interrogative Pronoun	VP^{CL}	Clausal Verb Phrase

2.4 Corpus

2.4.1 Source Manuscripts, the BHS, and the Delimitation System of the Tiberian

Masorah

The present study adopts the text as presented in the BHS and comments on variant readings only where they are pertinent to the line of argumentation.¹¹³ The BHS, while drawing primarily from L and A, has its own format for presenting colometry, but largely reflects the colometric structure as laid out in both L and A. Source manuscripts use spacing techniques as well as the Tiberian accentuation system to mark colometry with some degree of correspondence between the two. In both L and A, the *'atnah* (and occasionally *'oleh weyôreḏ*) corresponds to the space between cola, and the *sôp pāsûq*, when occurring, corresponds to the beginning of a new verseline (see **Figure 6**: Psalm 113:2 L) indicated either by a space or the start of a new verseline.¹¹⁴ The exception to this is when the parchment space is limited because of the length of a verseline.

Furthermore, Simon Stocks helpfully notes that, "Some theories of poetic structure make appeal to an earlier form of the text, with reconstructed vocalisation and removal of

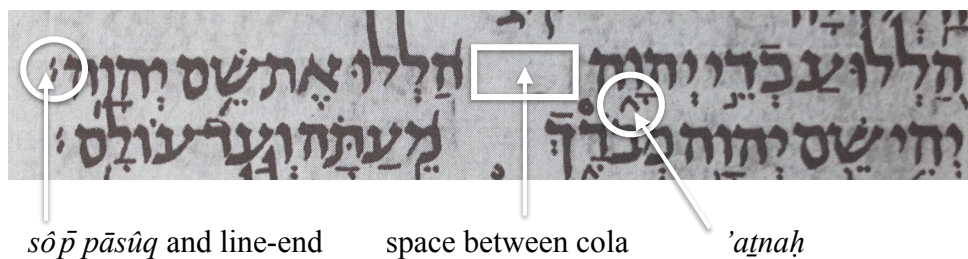
¹¹³ The relationship between BHS and the source manuscripts are documented in the BHS apparatus.

¹¹⁴ Other details concerning colometry delimitation in source manuscripts have been documented elsewhere (see Stocks, *Form and Function*, 12–16) so that exercise need not be repeated here.

material identified as redactional."¹¹⁵ His following statement, which speaks to such approaches, applies to the present study as well:

That approach is not adopted in this study, for two reasons. First, the reconstruction of an original text can only be speculative and would, in the case of colometry, generally serve only to substantiate a particular theory, thus creating a circular argument [...]. Secondly, it is the canonical form of the text that would have been used during the second temple period (and subsequently) and which therefore was identified and used as poetic text.¹¹⁶

Figure 7: Psalm 113:2 L



The interpretive authority of the disjunctive accents in terms of their function in delineating poetic microstructure is still in question. The accents' attestation to antiquity certainly affirms a relative degree of interpretive authority, however, transmission accuracy and public reading is not geared to account for the nuanced technicalities of poetic architecture where the convergence of linguistics and style is concerned. Precisely because of its attestation to antiquity, the Tiberian masoretic delineation of the text will be accepted here unless there is an apparent reason for objection. Commentary will ensue in the case of an objection. Where there are either apparent or plausible alternative divisions, an alternative conclusion will be proposed. Using the MT as a foundation, it is rather clear that its primary bases of colometry are syntactic restraints and thematic shifts from colon to colon.

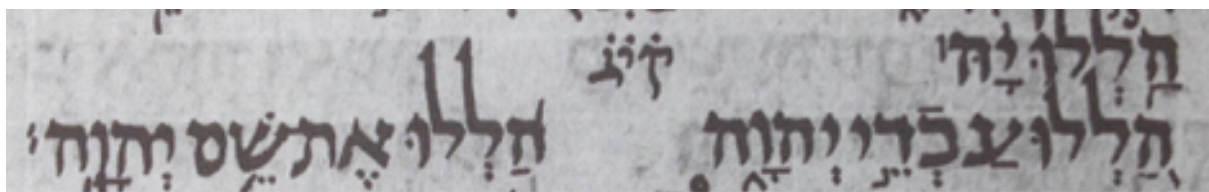
¹¹⁵ Stocks, *Form and Function*, 11.

¹¹⁶ *Ibid.*, 11.

Unfortunately, there is no such delineation for macrostructures of BHP. Even though there are no diacritical markings for larger divisions of a poem, it certainly seems reasonable to assume that there are larger poetic structures to be identified in the text. The term סלה as well as acrostics affirm this. With this, that the HB indicates that the psalms were set to music makes the reality of macrostructures evident, even if not regularly marked in the text.

The near complete absence of strophic or stanzaic delimitation markers in the MT leaves an extra degree of interpretive latitude when it comes to dividing between macrostructural units. This absence also reminds interpreters of the importance of interpreting poems as comprehensive literary units (i.e., integrated semiotic systems, or discourse). The only form of delineation between literary segments larger than the colon is the start of a new line marking a new section. Psalm 113, for example, in both the A and L, places the initial hymnic IMPV (הללו יה) on a line by itself.¹¹⁷ The expansion on the call to praise in the remainder of the verse stands on its own line apart from the initial הללו יה. It must be noted that this method of marking off that which is to be considered a separate section is rare and usually only marks off superscriptions, subscriptions, or psalm titles as opposed to a separation between cola, strophes, and stanzas.

Figure 8: Psalm 113:1L



There are two particular problems with depending solely on semantics as the criterion for macrosection divisions. First, since poetry is an artistic text and the artistry of the text is often wrapped up in establishing and interrupting patterns *via* repetition, it is very possible, perhaps even likely, that an interpreter could separate strophes or stanzas because of a shift in

¹¹⁷ See Hossfeld and Zenger, pp. 39–41 for more information on the function of *hālēlū yāh* as superscripts and subscripts in the redaction of the psalter.

theme when the author actually intended for the thematic variety to be held closely together ("combination"; see §1.3.1.2.2). In other words, there could be a semantic repetition but a hard grammatical-syntactic disruption indicating a break or division in macrostructure. Second, it is the nature of an artistic text to be innovative at the level of creating the possibility of more than one interpretation (purposeful ambiguity). This being the case, there is great caution in the dogmatic proposition of a single structural delineation of a poem.¹¹⁸

While Fokkelman relies most heavily on syllabification for structural analysis, he also identifies additional criteria for delineating strophes and stanzas. He supplements syllabification with stylistic criteria such as anaphora and, “change in characters, speaker, gender or tone.”¹¹⁹ After listing a series of additional criteria, he says this:

The number of possibilities is so large that any attempt at categorization seems futile. As stated before, there is no recipe, but it is possible to formulate a guideline, which a good reader will never lose sight of: to develop a sensitivity to all phenomena of similarity and difference which we can observe in the poet’s language.¹²⁰

While it was stated above that the primary criteria used in the present project would be observations in shifts in content as well as shifts in grammatical-syntactic features, let it also be noted that Fokkelman’s advice for a “developed sensitivity to all phenomena of similarity and difference”, has also been adopted here.

2.4.1 *The Egyptian Hallel*

The corpus for analysis is Psalms 113–118, which is a collection known as Egyptian Hallel. The Egyptian Hallel, also known as the *Pesah* Hallel, or Passover Hallel, is functions to commemorate Israel's deliverance from Egypt.¹²¹ The title, "Egyptian Hallel" is derived

¹¹⁸ The obvious exception to this would be a liturgical arrangement.

¹¹⁹ Fokkelman, *Major Poems of the Hebrew Bible*, 9.

¹²⁰ Ibid., 9.

¹²¹ Some traditions also sing the Egyptian Hallel to commemorate modern Israel's independence day.

both from the collection's repetitious hymnic IMPV הללו (Ps 113:1, 9; 116:19; 117:2) as well as the content resonating both directly and indirectly with the events surrounding the deliverance of Israel from Egypt. Furthermore, as Book V is understood to speak to the exilic context, the placement of this collection implies not only a commemoration of deliverance from Egypt, but also speaks to the future hope of deliverance from exile as well as the fulfilment of God's promise to renew his covenant with Israel. In this same line of argumentation, Zenger notes that,

[the Egyptian Hallel] celebrates the second exodus, from “slavery” to Babylon or the “nations,” by recalling the first exodus from Egypt; this second exodus is a reviving of Mother Zion and the beginning of the renewal of Israel in the forum of the world of the nations—an invitation to the nations to abandon their gods/idols and turn to Yhwh, the one, true God.¹²²

Furthermore, Hossfeld and Zenger¹²³ as well as Matthias Millard¹²⁴ go into great detail on the shape and gradual development of the Hallel collections and their placement within the Psalter.¹²⁵ Canonical readings of individual poems of the Psalter admittedly remain outside of the central scope of the present project. However, as is noted in §4.1, discourse analysis done in light of a canonical reading of the Psalter is an area in need of further research. In particular, an analysis of various devices of cohesion, coherence, and foregrounding within the Egyptian Hallel *as a collection*, as opposed to each respective poem, will be of particular

¹²² Frank-Lothar Hossfeld and Erich Zenger, *Psalms 3: A Commentary on Psalms 101–150* (ed. Klaus Baltzer; trans. Linda M. Maloney; Hermeneia—A Critical and Historical Commentary on the Bible; Minneapolis, MN: Fortress Press, 2011), 3.

¹²³ Ibid., 178–179.

¹²⁴ Matthias Millard, *Die Komposition des Psalters: ein formgeschichtlicher Ansatz* (FAT 9; Tübingen: Mohr, 1994).

¹²⁵ Also see Elizabeth Hayes, “The Unity of the Egyptian Hallel: Psalm 113–118”, *BBR* 9 (1999), 145–56; Frank-Lothar Hossfeld, “Der gnädige Gott und der arme Gerechte: Anthropologische Akzente in der Psalmengruppe 111–118”, in *Kircheneinheit und Weltverantwortung. Festschrift für Peter Neuner* (ed. Christoph Böttigheimer and Hubert Filser; Regensburg: Pustet, 2006), 51–63; Matthias Millard, *Die Komposition des Psalters*; and Gert T. M. Prinsloo, *Šē’ōl → Yērûšālayim → Šāmayim: Spatial Orientation in the Egyptian Hallel (Psalms 113–118)*, *OTE* 19.2 (2006), p–739.

interest.¹²⁶

Also coming into play in canonical considerations is the shape of the Egyptian Hallel itself as a collection. Questions primarily surround (1) the delimitation of the individual poems making up the collection, and (2) the thematic and strategic placement of the hymnic IMPV הַלְלוּ יְהוָה. Both A and L present psalms 114 and 115 as a single poem. The BHS, however, follows the Greek tradition which has 114 and 115 as independent poems. Text critical analysis of the placement of the call to praise הַלְלוּ יְהוָה yields a variety of macro delimitation possibilities. Prinsloo explores these possibilities with relative depth in "Unit Delimitations in the Egyptian Hallel: An Evaluation of Different Traditions".¹²⁷ Prinsloo concludes that,

Jewish tradition, ancient Hebrew manuscripts and the ancient versions on the one hand suggest that this group of psalms should be interpreted as an interdependent collection. On the other hand the borders between the individual poems need some reconsideration in the light of the manuscript evidence. This is true as far as the הַלְלוּ יְהוָה exclamation is concerned, but especially as far as the relationship between Psalms 114 and 115 is concerned. A rethinking of these issues might have serious implications for the understanding of the individual psalms, the collection of poems, their location in Book V and the redaction of Book V of the Psalter.¹²⁸

Prinsloo's contention resonates with broader contemporary observations concerning the strategic placement of the hymnic IMPV as a cohesive element between the various collections within Book V.¹²⁹ The impact of various reading traditions will be noted in the respec-

¹²⁶ For an example of a discourse analysis of the Egyptian Hallel as a collection see Elizabeth Hayes, "The Unity of the Egyptian Hallel: Psalms 113–118", *BBR* 9 (1999), 145–56.

¹²⁷ Gert T. M. Prinsloo, "Unit Delimitation in the Egyptian Hallel (Psalm 113–118): An Evaluation of Different Traditions" in *Unit Delimitation in Biblical Hebrew and Northwest Semitic Literature* (ed. Marjo Korpel and Josef Oesch; The Netherlands: Koninklijke van Gorcum, 2003), 232–263.

¹²⁸ *Ibid.*, 251.

¹²⁹ See Michael L. Barré, "Hālēlū Yāh: A Broken Inclusion", *CBQ* 45 (1983), 195–200; Erhard S. Gerstenberger, "Halleluja", *Neues Bibel-Lexikon* 2 (1995), 18–19; Frank-Lothar Hossfeld, "Halleluja", *Religion in Geschichte Und Gegenwart* 3 (2000), 1393–94; and Florian Kreuzer, "הַלְלוּ יְהוָה—psaltergliedernde Inklusion", *Biblische Notizen* 135 (2007), 43–53.

tive analyses where the particularities occur.

3.0 The Structure of the Poetic Text: The Egyptian Hallel

The bulk of this section comprises colometric and stanzaic analyses of the six psalms of the Egyptian Hallel, and is therefore divided into six major sections, one section for each poem. Each of the six sections contains seven subsections which detail the following information for each of the poems: (1) unifying theological theme, (2) translation with translation notes, (3) stylistic overview, (4) colometric text-grammatical analysis, (5) macrostructure analysis, and (6) concluding remarks.

3.1 The Structure of the Poetic Text: Psalm 113

3.1.1 *Unifying Theological Theme: 113*

The unifying theological theme of Psalm 113 is inseparable from its canonical and cultic context. As this poem is associated with deliverance from Egyptian slavery, the dominant theological theme of Psalm 113 is the sovereignty of God to deliver the downtrodden and the helpless. The theme of God's sovereignty to save is accompanied by a variety of poem-wide sub-themes. The mercy and compassion of YHWH is prevalent through the articulation of YHWH's willingness to use his divine power to empower the powerless, as well as forfeit the divine privilege of lofty heights for the sake of deliverance rather than for subjugation. Delitzsch comments that,

Among those things which make God worthy to be praised the Psalm gives prominence to the condescension of the infinitely exalted one towards the lowly one. It is the lowliness of God lowering itself for the exaltation of the lowly which performs its utmost in the work of redemption.¹³⁰

¹³⁰ Friedrich Delitzsch, *Commentary on the Old Testament*, Vol. 5 (C. F. Keil and F. Delitzsch; Grand Rapids: Eerdmans, 1988), 205.

3.1.2 Translation with notes: 113

1 Hallelujah!

Praise, O servants of Y_{HWH}.¹³¹ Praise the name of Y_{HWH}.

2 The name of Y_{HWH} be blessed from now and until forever;

3 from the rising of the sun until its setting, praised be the name of Y_{HWH}.¹³²

4 High over all the nations is Y_{HWH}; over the heavens is his glory.¹³³

5 Who is like Y_{HWH} our God who dwells on high?¹³⁴

6 He is the one who looks¹³⁵ low down on the heavens and the earth;

¹³¹ The LXX interprets עבדי to be VOC and יהוה ACCUS thereby renderings “Praise Y_{HWH}, O servants.” This interpretation, however, disrupts the intended syntactic parallelism represented in the MT.

¹³² Dahood identifies a wordplay between *šemeš* and *šēm* (Mitchell Dahood S.J., *Psalms III: 101–150: Introduction, Translation, and Notes with an Appendix: The Grammar of the Psalter* (vol. 17A; Anchor Yale Bible; New Haven; London: Yale University Press, 2008), 113), which contributes to the poem-wide consonantal *šin*-labial theme (1c, *šēm*; 2a, *šēm*; 3a, *šemeš*; 3b, *šēm*; 4b, *haššāmayim*; 5b, *lāšābet*; 6a, *hamšpîlî*; 6b, *baššāmayim*; 7b, *mē’ašpōt*; 8a, *lehōšîḥî*; 9a, *môšîḥî*).

¹³³ Verse 4a-b contains an asyndetic construction typical of Hebrew poetry in creating a sense of “gapping” or terseness. For details on this feature of the text see Miller, “The Relation of Coordination to Verb Gapping in Biblical Poetry”, 41–60.

¹³⁴ Translating המגביה here as a causative *hip ‘il* creates some theological tension in the sense that it could imply that Y_{HWH} is the one who raises others (rather than one who raises himself) to dwell in places higher than the heavens and earth (cf. Goldingay, *Psalms 90–150*, 315). It seems that such a designation would be reserved for Y_{HWH} alone. The causative translation also forfeits v. 5’s central purpose in demonstrating the incomparability of Y_{HWH} (ibid., 317) made evident through the rhetorical question. Dahood suggests that המגביה is an elative, rather than causative (along with all other *hip ‘il* PTCPs in Psalm 113) (Dahood, *Psalms III*, 131). The problem with this is that גבה, when in the *hip ‘il*, is normally causative (see 2 Chron 33:14; Prov 17:19; Is 7:11; and Job 5:7). The only appearance of גבה as a *hip ‘il* substantive PTCP is in Proverbs 17:19 which is clearly causative (also see GKC §114n on the *hip ‘il* גבה followed by an Inf^{CON}). However, Job 39:27 and Obadiah 4 associate גבה in the *hip ‘il* with the flight an eagle takes to build a nest in elevated locations. This harmonises with Psalm 113:5 through the pairing of the concepts of being raised and dwelling. In this sense, Clines’ suggestion of “raise oneself” is appropriate (David J. A. Clines, ed., *The Dictionary of Classical Hebrew* (Sheffield: Sheffield Academic Press, 1993), 298). Either way, it is possible that the psalmist chose ambiguity over forfeiting the *hip ‘il* PTCP pattern which is maintained throughout stanza 2.

Creating another interpretive challenge, all non-finite *hip ‘il* Vs in vv. 5–9 have a *hîreq yôd* suffix (מושיבי, המגיה המשפיל, מקימ, להושיבי). This feature is particularly noteworthy in vv. 7–9 as each line begins with ptcps with the *hîreq compaginis* (GKC §90m). There are several explanations for the *hîreq yôd* morpheme. GKC, while recognising the *hîreq compaginis* as the remnant of an archaic genitive morpheme in other cases (§90l-m; also see ibid., 130), identifies this particular usage as merely serving “an ornamental device of poetic style” (§90m). This is likely to be the case in the sense that the psalmist augmented the form from 1 Samuel 2:8 in order to create a poetically cohesive dynamic between ptcps.

¹³⁵ The BHS suggests a possible reordering of 5b for 6b. The suggestion, while grammatically possible, eliminates the chiasm in the MT as it stands: a [NP] - b [VP [V *hip ‘il* PTCP] [V Inf]] - b’ [VP [V *hip ‘il* PTCP] [V Inf]] - a’ [NP]. The idea of Y_{HWH} being elevated above the heavens harmonises well with the overall tenor of the poem’s message. Also, the concept of Y_{HWH} being above the heavens is not uncommon in the HB (cf. Gen 11:4–5; Ps 57:6, 148:13).

7 who raises the poor from the dust, from the dirt he lifts up the poor
 8 to dwell with princes, with princes of his people;
 9 the one who makes the barren woman dwell in the house as a mother of sons joyful.
 Hallelujah!¹³⁶

3.1.3 Stylistic Overview: 113

Clusters of verbal variation characterise Psalm 113. There are four IMPVS (v. 1 and v. 9), six PTCPS (vv. 3, 4, 5, 6, 7, and 9), three Infs (vv. 5, 6, and 8), and only two finite Vs¹³⁷ (היה in v. 2 and ירים in v. 7). The major section breaks are marked with a change in V type (see §3.1.6 for details). The poem is also characterised by prepositional expansions. In vv. 2–3 there is a relatively lengthy temporal expansion on the two subsequent bicola, and v. 4 adds a spatial expansion. The poem as a whole contains ten PPs.

There are clusters of repetitions on a variety of linguistic levels across the poem as well. Verse 1, for example, comprises a trifold repetition of the HEAD IMPV הללו. In terms of phonetics, there is a *hîreq yôd* repetition in vv. 5–9a as well as prefix מ pattern in vv. 4 and 7. Both of these patterns are linked to the chain of *hip ‘il* PTCPS that together create grammatical-syntactic and semantic cohesion across the latter part of the poem. Again, see §3.1.6 for details on the poetic discourse function of these repetitions.

¹³⁶ Verse 9b in LXX is part of Psalm 114. See Prinsloo, "Unit Delimitation in the Egyptian Hallel (Psalms 113–118).

¹³⁷ Not including IMPVs.

3.1.4 Microstructure Analysis: 113

3.1.4.1 Text-Grammatical Analysis: 113:1

הַלְלוּ יְהוָה | הַלְלוּ עֲבָדֵי יְהוָה הַלְלוּ אֶת־שֵׁם יְהוָה:

Hallelujah! Praise, O servants of YHWH. Praise the name of YHWH.

Figure 9: 113:1 Constituency Tree

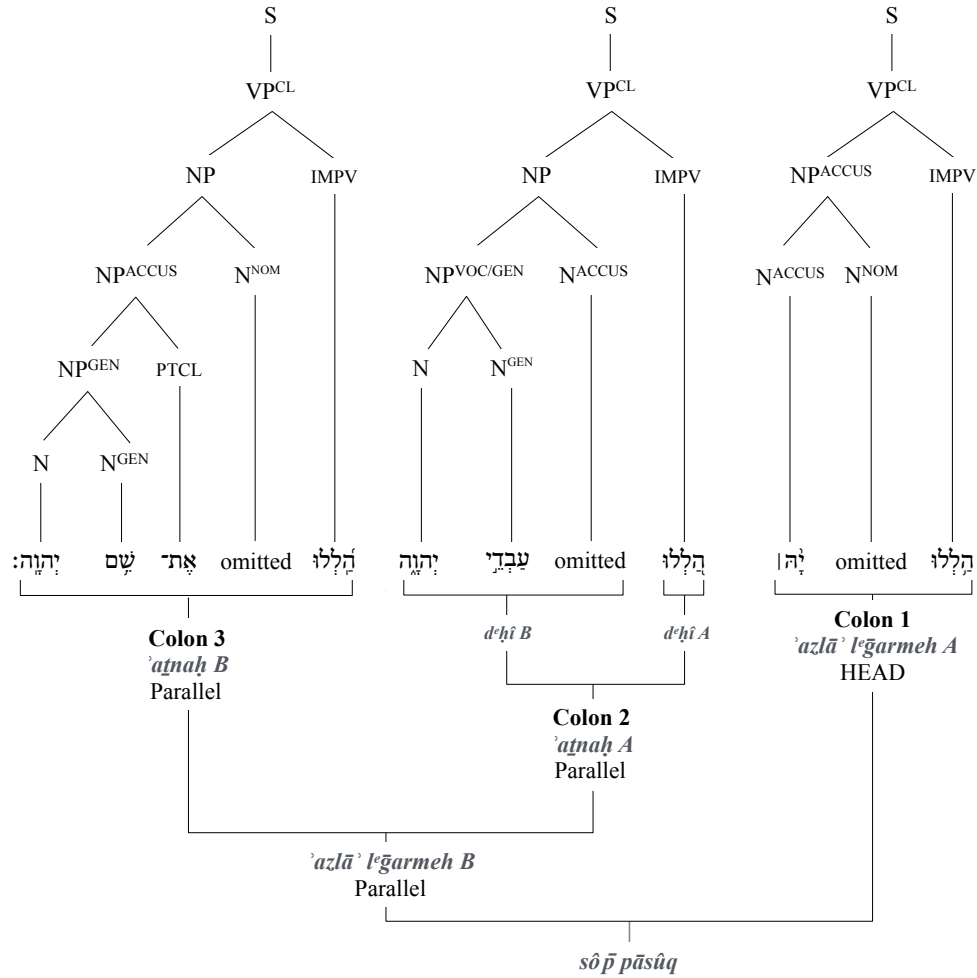


Figure 10: 113:1 Intercolon Relationship Diagram

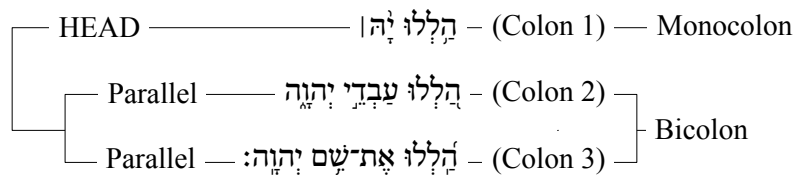


Figure 11: 113:1A

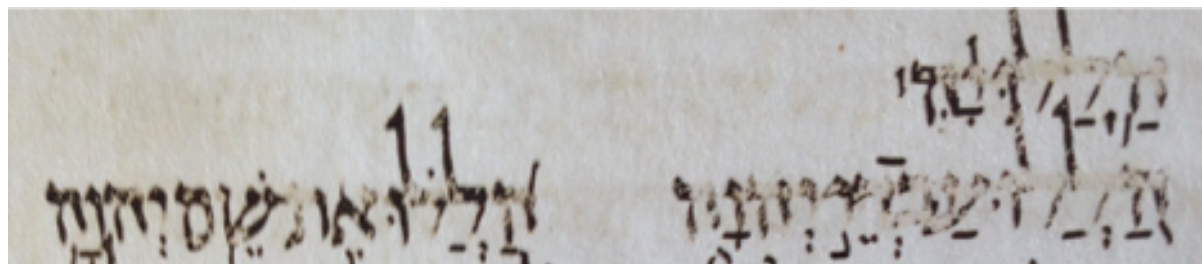
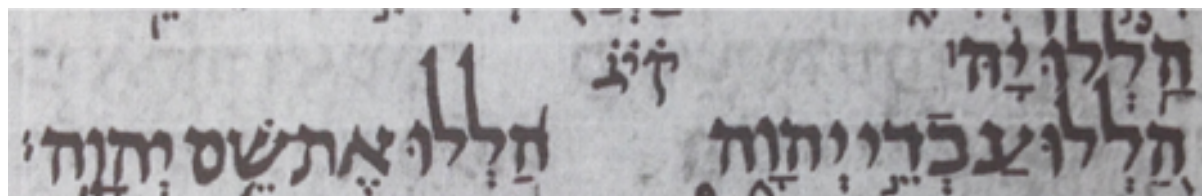


Figure 12: 113:1L



3.1.4.1.1 Features of Cohesion

3.1.4.1.1.1 Grammatical-syntactic reiteration

- IMPV (הללו).
- [NP^{GEN} [N^{GEN}] [N]] (e.g., שם יהוה and עבדי יהוה).
- [S [IMPV] [NP]] (e.g., הללו יה).

3.1.4.1.1.2 Lexicogrammatical reiteration, collocation, and parallelism

- הללו יה // הללו עבדי יהוה // הללו את־שם יהוה.
- הללו יה // הללו את־שם יהוה.
- יה // שם יהוה.

3.1.4.1.1.3 Lexicosemantic reiteration, collocation, and parallelism

- יהוה // יה.
- הללו.

3.1.4.1.1.4 Pronominal references

- None.

3.1.4.1.1.5 Ellipsis

- None.

3.1.4.1.1.6 Conjunctions

- None.

3.1.4.1.1.7 Other forms of cohesion

- Balanced (3 + 3) metre in the bicolon הללו את־שם יהוה // הללו עבדי יהוה.

3.1.4.1.2 Features of Deviation

3.1.4.1.2.1 Deviation through parallelism

- הללו יה // הללו עבדי יהוה // הללו את־שם יהוה.
- הללו יה // הללו את־שם יהוה.
- יהוה // יה.

3.1.4.1.2.2 Other forms of deviation

- Alternating cases: [S [IMPV] [N^{ACCUS}]] // [S [IMPV] [NP^{GEN/VOC} [N^{GEN}] [N]]] // [S [IMPV] [NP^{ACCUS} [D] [NP^{GEN} [N^{GEN}] [N]]]] (i.e., הללו עבדי יהוה הללו שם יהוה).

3.1.4.1.3 Foregrounded Elements

3.1.4.1.3.1 Foregrounding through reiteration and parallelism

- Foregrounding of the call to praise through the repetition of the IMPV הללו.
- Foregrounding of Y_{HWH} as the one to be praised through the parallelism of יה and שם יהוה.

3.2.4.1.3.2 Other forms of foregrounding

- Foregrounding of עבדי יהוה through deviation *via* alternating cases.

3.1.4.1.4 Commentary

Verse 1 combines a 1 + 1, HEAD monoclon (הללו יה) with a 3 + 3, Parallel + Parallel bicolon (הללו עבדי יהוה הללו את־שם יהוה). Both A and L place the initial monoclon (הללו יה) on a separate line (see **Figures 11 and 12**). The monoclon in the first verse is paired with the same hymnic IMPV that closes the poem (הללו יה), thus forming a poem-wide inclusio. Verse 1 also comprises a number of grammatical-syntactic patterns with both foregrounding and backgrounding functions. First, the most obvious pattern is the uniform, trifold repetition of the IMPV הללו. The second pattern is the trifold repetition of some form of the divine name. The syntactic pattern is a sequenced alternation of case (N^{ACCUS} - NP^{GEN/VOC} - NP^{GEN/ACCUS}). The first call to praise is an IMPV הללו paired with a N^{GEN/VOC} (יה); by way of variation, in the second call to praise, הללו is paired with a N^{VOC} (עבדי יהוה). In the third call to praise the IMPV הללו reverts to being paired with an ACCUS, but as a NP^{GEN/ACCUS} (שם יהוה) rather than the N^{ACCUS} (יה) in the initial call to praise. With this shift from N^{ACCUS} to NP^{ACCUS} there is a subtle deviation within the repeated pattern itself that nuances the universal call to praise. The sequential three-fold repetition of the IMPV with the divine name functions to ground the verseline for cohesion. Again, there are forms of deviation occurring at both syntactic and semantic levels, although it is at the syntactic level that the deviation is dominant.

In this case, the rhetorical effect of deviation is the anchoring of the act of worship while accentuating the various participants in that act; הללו...הללו...הללו sets the orienting framework while עבדי יהוה and שם יהוה fill that framework.

3.1.4.2 Text-Grammatical Analysis: 113:2

יְהִי שֵׁם יְהוָה מְבֹרָךְ מֵעַתָּה וְעַד־עוֹלָם:

The name of YHWH be blessed from now and until forever;

Figure 13: 113:2 Constituency Tree

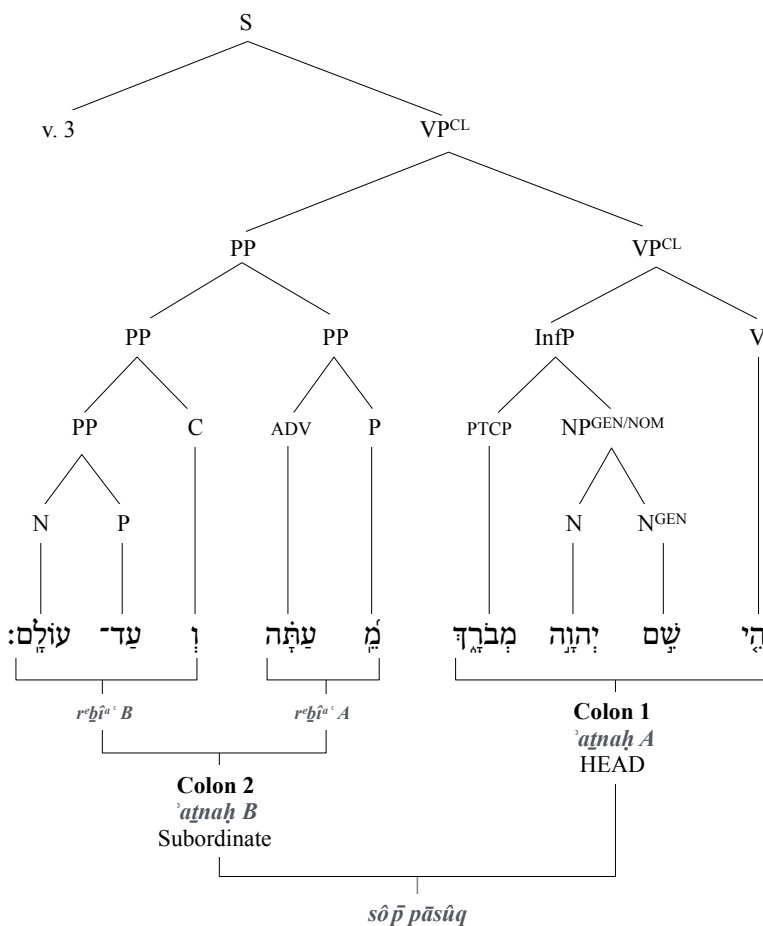
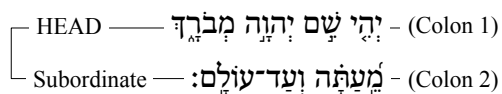


Figure 14: 113:2 Intercolon Relationship Diagram



3.1.4.2.1 Features of Cohesion

3.1.4.2.1.1 Grammatical-syntactic reiteration

- P (e.g., מ and עד).
- PP (e.g., מעתה and עד-עולם).

3.1.4.2.1.2 Lexicogrammatical reiteration, collocation, and parallelism

– None.

3.1.4.2.1.3 Lexicosemantic reiteration, collocation, and parallelism

– מ. // עד.

3.1.4.2.1.4 Pronominal references

– None.

3.1.4.2.1.5 Ellipsis

– None.

3.1.4.2.1.6 Conjunctions

– ועד-עולם in ו.

3.1.4.2.1.7 Other forms of cohesion

– Balanced (3 + 3) metre.

3.1.4.2.2 Features of Deviation

3.1.4.2.2.1 Deviation through parallelism

– מ. // עד.

3.1.4.2.2.2 Other forms of deviation

– None.

3.1.4.2.3 Foregrounded Elements

3.1.4.2.3.1 Foregrounding through reiteration and parallelism

– Parallelism of מ. // עד foregrounds the temporal expansion on the call to praise.

– Foregrounding of the NP^{GEN/NOM} שם יהוה through the repetition moving from v. 1 to v.

2.

3.1.4.2.3.2 Other forms of foregrounding

- Foregrounding of the PTCP מברך as a new V form from the repetition of IMPVS in v. 1.
- Foregrounding of the PP מעתה ועד-עולם as it provides the new information of a temporal expansion on the call to praise established in the first four cola of the poem.

3.1.4.2.4 Commentary

Verse 2 is a 3 + 3, HEAD + Subordinate bicolon. Verse 2 initiates the temporal expansion on the summons to praise initiated in the preceding verse. The verse is a standard bicolon comprising a VP^{CL} (colon 1: יהי שם יהוה מברך) followed by a PP (colon 2: מעתה ועד-עולם). This verse also introduces a string of non-finite Vs that continues to the end of the poem.

The bicolon commences with the finite V יהי, which creates grammatical-syntactic cohesion between v. 2 and v. 3. Verse 2 is syntactically parallel with v. 1 and v. 3, and comprises a patterned, internal word-order deviation. That is, v. 2 continues v. 1's ACCUS - VOC - ACCUS pattern by making שם יהוה nominative. While שם יהוה is the subject of יהי, the passive PTCP מברך makes the NP^{NOM/GEN} (שם יהוה) receive the action of blessing even though it is the subject of יהי, thus making it ACCUS. The initial יהי is directly followed by שם יהוה, which is repeated from the immediately preceding colon in verse 1c (הללו את-שם יהוה). The order of cola in the bicolon of v. 2 can be inverted while remaining grammatically correct. This grammatically possible alternative word-order indicates that the placement of יהי שם יהוה מברך at the front of the bicolon creates cohesion and continuity between vv. 1 and 2, as well as contributes to the progressive word-order pattern carried out through the remainder of the subunit. The final part of this verse is the first unit not to have a direct reference to praise/blessing, but assumes all the lines from 1b. Furthermore, it is possible that the C ו functions as a ballast variant in the second colon of the bicolon.

3.1.4.3 Text-Grammatical Analysis: 113:3

מִמְזָרַח-שֶׁמֶשׁ עַד-מְבֹאֵי מְהֻלָּל שֵׁם יְהוָה:

from the rising of the sun until its setting, praised be the name of YHWH.

Figure 15: 113:3 Constituency Tree

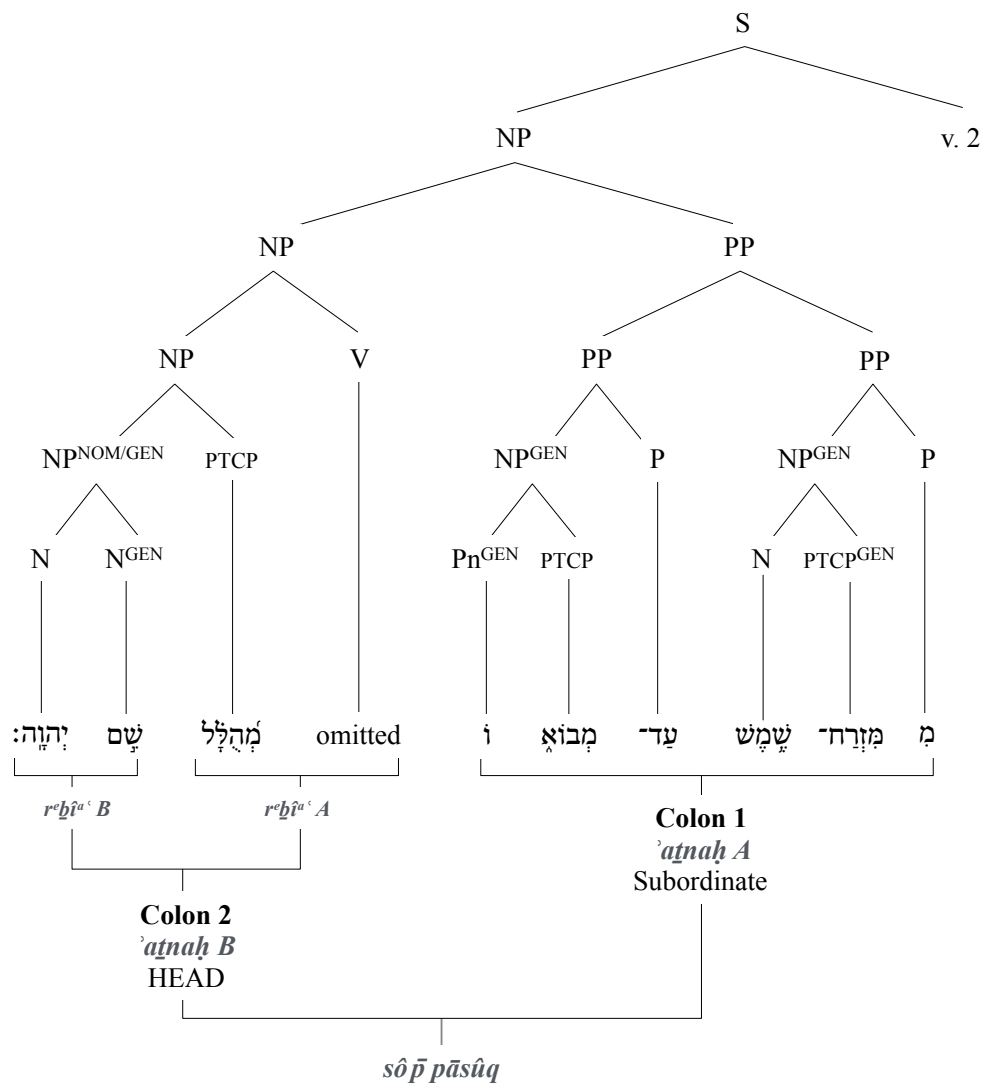
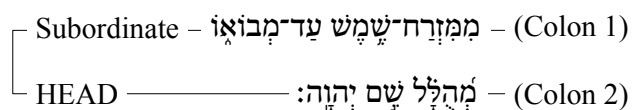


Figure 16: 113:3 Intercolon Relationship Diagram



3.1.4.3.1 Features of Cohesion

3.1.4.3.1.1 Grammatical-syntactic reiteration

- NP^{GEN} (e.g., שם יהוה).
- P (e.g., מ and עד).
- [PP [P] [NP^{GEN}]] (e.g., ממזרח־שמש).
- PTCP (e.g., מבוא, מזרח, and מהלל).

3.1.4.3.1.2 Lexicogrammatical reiteration, collocation, and parallelism

- None.

3.1.4.3.1.3 Lexicosemantic reiteration, collocation, and parallelism

- None.

3.1.4.3.1.4 Pronominal references

- Antecedent: שמש; referent: ן in מבוא.

3.1.4.3.1.5 Ellipsis

- V יהי in v. 2 elided.

3.1.4.3.1.6 Conjunctions

- None.

3.1.4.3.1.7 Other forms of cohesion

- Chiastic structure stemming from v. 2.
- Inclusio created with שם יהוה stemming from v. 2.

3.1.4.3.2 Features of Deviation

3.1.4.3.2.1 Deviation through parallelism

- None.

3.1.4.3.2.2 Other forms of deviation

- Unbalanced (3 + 2) metre.

3.1.4.3.3 Foregrounded Elements

3.1.4.3.3.1 *Foregrounding through reiteration and parallelism*

- None.

3.1.4.3.3.2 *Other forms of foregrounding*

- Foregrounding of the temporal expansion through the fronting of the PP מזורח־שמש
עד־מבוא.

3.1.4.3.4 Commentary

Verse 3 is a 3 + 2, Subordinate + HEAD bicolon. Verse 3 can be read as being grammatically bound to v. 2 demonstrating what O'Connor calls "supralinear-level trope of mixing".¹³⁸ These are "lines which are syntactically dependent on main CLS [which] are not in direct contiguity with them."¹³⁹ Each verse, or sub-unit, comprises a NP^{NOM} and a PP. This single strophic unit is a nuanced temporal expansion of the initial call to praise found in v. 1. The NP^{NOM} שם יהוה is carried on from the end of the first verse and functions as a cohesive device between the psalm's introductory hymnic IMPV and v. 2 and v. 3. Furthermore, the closing מהלל, in maintaining the הלל root, demonstrates a textual unity with v. 1 beyond mere juxtaposition. The two primary cohesive elements holding v. 2 and v. 3 together are (1) the V יהי as it anchors the *pu'al* PTCPS bookending the two verses, and (2) the patterned sequencing of the NPs and PPs across both verses.

That particular sequence of NPs and PPs demonstrates a relatively even balance in number of constituents, and at the same time an inverted cluster ordering to create an inclusio around the PPs marked off by the NPs. The NPs themselves, while expressing uniformity in their cluster constituents (NP^{NOM} and PTCP), demonstrates a degree of deviation through the

¹³⁸ O'Connor, *Hebrew Verse Structure*, 420.

¹³⁹ Ibid., 420.

placement of the PTCP after the NP^{NOM} in the first sequence and after the NP^{NOM} in the second as shown above.

The PPs demonstrate a relatively straightforward patterning. The juxtaposed PPs follow the sequence of a prefixed form of the P מ paired with the P עד. This is uniform. Deviation does occur, however, when the second PP infuses the first PP's strictly temporal expression with a tone of spatiality. It is that spatial nuance that is picked up and developed into a central, poem-characterising theme until the end of the psalm.

So, once again, vv. 2 and 3 exhibit a patterned cluster-order and syntactic sequence that unifies the unit as well as connecting the unit to both preceding and following units while being inlaid with patterned deviations that foreground the nuanced temporal (and subtle spatial) expansion on the call to praise.

Verse 3 also comprises *both* a spatial and temporal expansion on the PP in v. 2 (מעתה ועד-עולם) particularly characterised by the repeated pattern of prepositional prefixes in tandem with PTCPs. The verseline concludes with a VP containing a *pu'al* PTCP, which creates an inter-strophic dynamic as it runs in parallel with the VP^{CL} שם יהוה מברך in 2a. While parallel with מברך, there is an inversion of word-order in v. 3. In v. 2a, the PTCP (מברך) follows the NP^{NOM} שם יהוה while preceding the PPs. In 3b, the PTCP (מהלל) precedes the NP^{NOM} שם יהוה and follows the PPs. Syntactic parallelism occurs through direct correspondence of word-order *via* the chiastic pattern of V - NP^{NOM} - PTCP - PP // PP - PTCP - NP^{NOM} - elided V. This poetic patterning creates inter-strophic cohesion as well as enjambment. Jeffries and McIntyre note that, "In most poetry [...] the writer is aware of the possibilities of using the occasional run-on line which cuts across syntactic units, for particular effect."¹⁴⁰

Deviation also occurs between vv. 2 and 3 through the elision of both יהי and the C ו connecting PPs. This creates an accentuated terseness moving from v. 2 to v. 3. Cynthia

¹⁴⁰ Jeffries and McIntyre, *Stylistics*, 50.

Miller notes that, “the operation of verb gapping results in a situation where two lines share a single verb, and this fact, in turn, provides a powerful cohesive force to the parallel lines.”¹⁴¹

¹⁴¹ Miller, “The Relation of Coordination to Verb Gapping in Biblical Poetry”, 44.

3.1.4.4 Text-Grammatical Analysis: 113:4

רָם עַל-כָּל-גּוֹיִם | יְהוָה עַל הַשָּׁמַיִם כְּבוֹדוֹ:

High over all the nations is YHWH; over the heavens is his glory.

Figure 17: 113:4 Constituency Tree

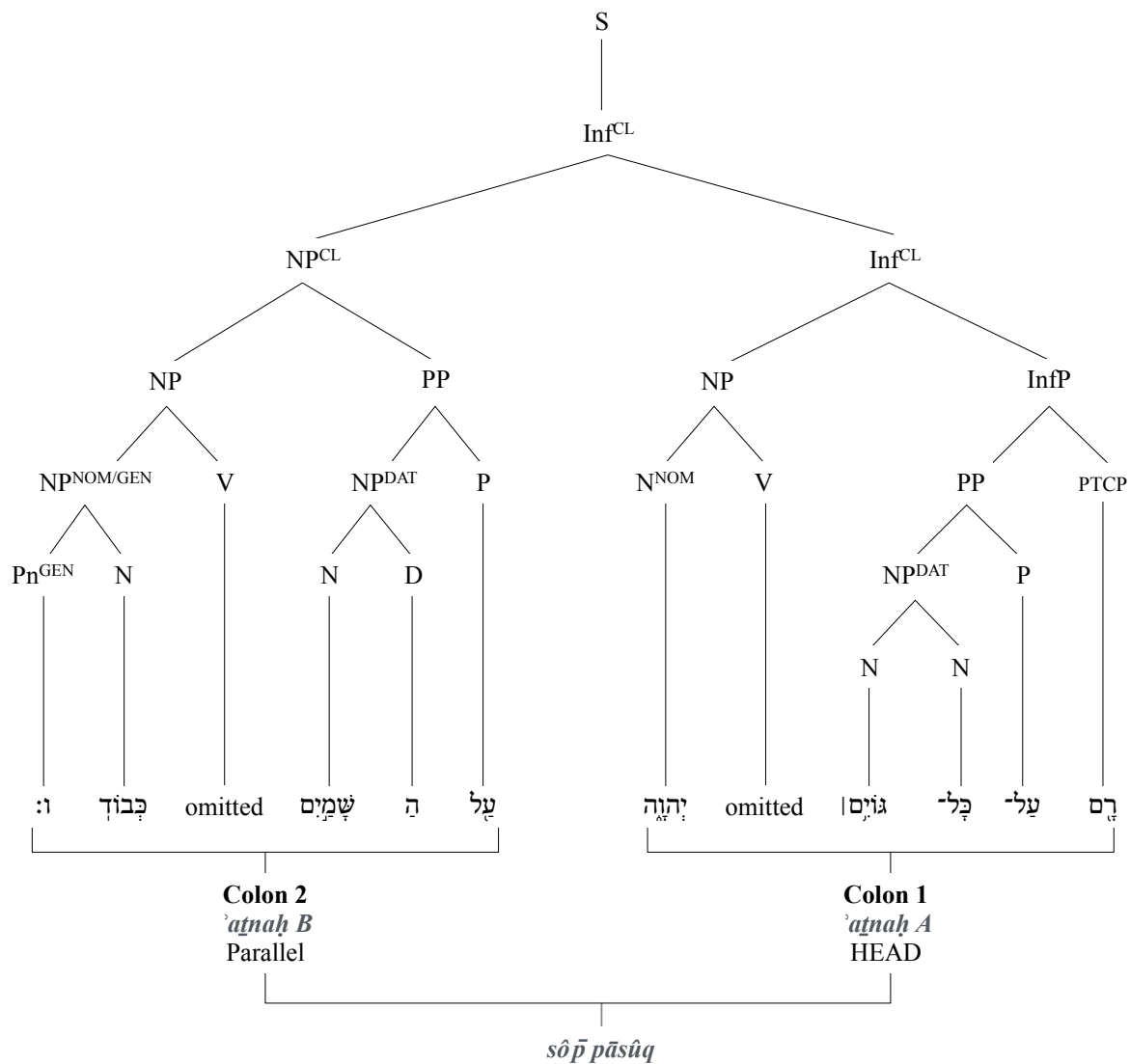
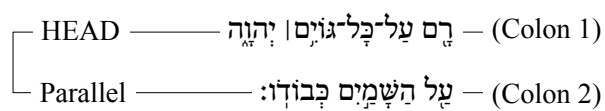


Figure 18: 113:4 Intercolon Relationship Diagram



3.1.4.4.1 Features of Cohesion

3.1.4.4.1.1 Grammatical-syntactic reiteration

- N^{NOM} (e.g., יהוה and כבודו).
- PP (e.g., על-כל-גוים and על השמים).

3.1.4.4.1.2 Lexicogrammatical reiteration, collocation, and parallelism

- רם על-כל-גוים // על השמים.
- יהוה // כבודו.

3.1.4.4.1.3 Lexicosemantic reiteration, collocation, and parallelism

- על.
- גוים // שמים.

3.1.4.4.1.4 Pronominal references

- Antecedent: יהוה; referent: ו in כבודו.

3.1.4.4.1.5 Ellipsis

- None.

3.1.4.4.1.6 Conjunctions

- None.

3.1.4.4.1.7 Other forms of cohesion

- None.

3.1.4.4.2 Features of Deviation

3.1.4.4.2.1 Deviation through parallelism

- רם על-כל-גוים // על השמים.
- Shift from N^{NOM} (יהוה) to [NP^{NOM} [N] [Pn^{GEN}]] (כבודו).

3.1.4.4.2.2 Other forms of deviation

- Unbalanced (3 + 2) metre.

3.1.4.4.3 Foregrounded Elements

3.1.4.4.3.1 *Foregrounding through reiteration and parallelism*

- Parallelism of *על השמים // על-כל-גוים רם* foregrounds the superlative height (i.e., sovereignty) of Y_{HWH}.

3.1.4.4.3.2 *Other forms of foregrounding*

- Fronting of the InfP *על-כל-גוים רם* foregrounds the superlative height (sovereignty) of Y_{HWH}.

3.1.4.4.4 Commentary

Verse 4 is a 3 + 2, HEAD + Parallel bicolon that expands the spatial theme introduced in the previous verse. Even though v. 3 is initially temporal, the spatial "east to west" language is present, but on a subtle level. Verse 4 expands the spatial nuance with the declaration of the lofty position of Y_{HWH}. Verse 4 also expands the pattern of PPs present in the preceding verse. Verse 4, by starting a new strophe (see §3.1.5), introduces a shift in the poem as the psalmist moves the audience out of the introductory hymnic IMPV to praise into explaining *why* Y_{HWH} merits unending praise. The shift is not only identifiable through the content, but also through the fact that it commences a pattern of InfPs (once again, for details on the macrostructure of Psalm 113, see §3.1.5).

The two juxtaposed PPs make a balanced grammatical parallelism creating the framework for the semantic synonymous parallelism. The balance is challenged, however, through ellipses *via* the elision of Y_{HWH} in the second line, which is replaced with the Pn^{GEN} ו (making כבוד in colon 2 run parallel to יהוה in colon 1). The placement of רם at the HEAD can be read as modifying both PPs.

Semantic parallelism is heavily present in v. 4. Colon 2 expands the image of the lofty heights and power of Y_{HWH} by connecting his glory with his meriting praise and blessing.

Colon 1 announces that Y^{HWH} is above all nations; colon 2 advances the idea by stating that Y^{HWH} is not only above the nations, but also above the heavens. This verse ends the string of PPs that creates a footing for the spatial theme that carries on to the end of the poem.

3.1.4.5 Text-Grammatical Analysis: 113:5

מי כיהוה אלהינו המגביהי לשבת:

Who is like YHWH our God who dwells on high?

Figure 19: 113:5 Constituency Tree

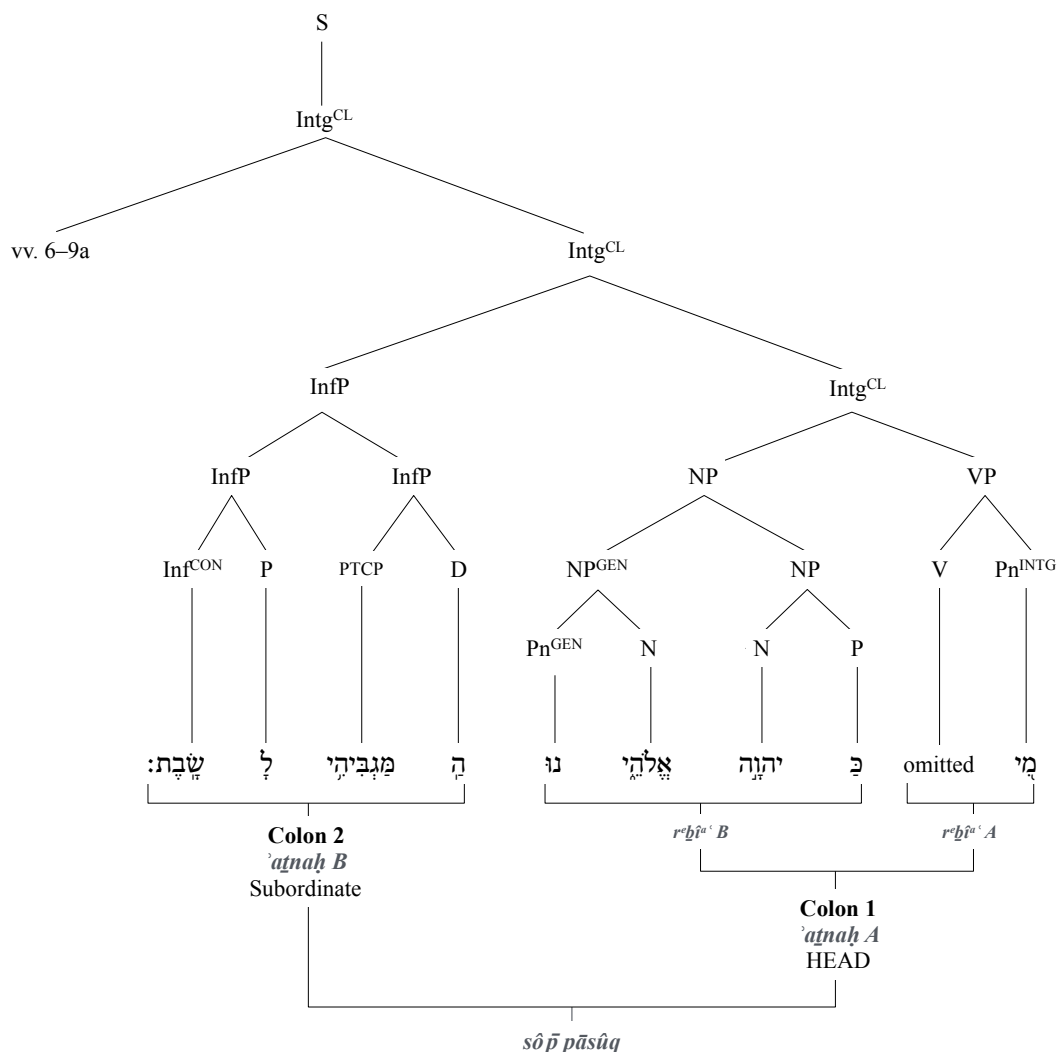
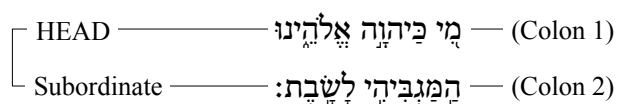


Figure 20: 113:5 Intercolon Relationship Diagram



3.1.4.5.1 Features of Cohesion

3.1.4.5.1.1 Grammatical-syntactic reiteration

- InfP (e.g., המגביהי and לשבת).
- NP (e.g., כיהוה and אלהינו).

3.1.4.5.1.2 Lexicogrammatical reiteration, collocation, and parallelism

- יהוה // אלהינו // המגביהי לשבת

3.1.4.5.1.3 Lexicosemantic reiteration, collocation, and parallelism

- יהוה // אלהים // המגביהי

3.1.4.5.1.4 Pronominal references

- Antecedent: worshippers; referent: נו in אלהינו

3.1.4.5.1.5 Ellipsis

- None.

3.1.4.5.1.6 Conjunctions

- None.

3.1.5.5.1.7 Other forms of cohesion

- None.

3.1.4.5.2 Features of Deviation

3.1.4.5.2.1 Deviation through parallelism

- יהוה // אלהים // המגביהי

3.1.4.5.2.2 Other forms of deviation

- Unbalanced (3 + 2) metre.

3.1.4.5.3 Foregrounded Elements

3.1.4.5.3.1 Foregrounding through reiteration and parallelism

- None.

3.1.4.5.3.2 Other forms of foregrounding

- Matchlessness of Y_{HWH} foregrounded through the rhetorical question.

3.1.4.5.4 Commentary

Verse 5 is a 3 + 2, HEAD + Subordinate bicolon. It immediately follows the start of the new section marked by v. 4 with a rhetorical comparative comment on the superiority of YHWH. This starts the pattern of superlatives carried on until the end of the poem. YHWH is the *most* high, the *most* powerful, he redeems the *poorest* and the *most* downtrodden, and he places them in the *highest* place among humans (with the princes of his people).

The rhetorical question is framed as a bicolon containing the pairing of a NP with an InfP. The rhetorical question sets up for the new section that will begin to explicate the fundamental purpose of the call to unending praise. Where previously spatial language has been employed on a horizontal plane, now a vertical plane becomes a part of the program. Van der Lugt notes that אלהינו, "has a pivotal place in the verseline [...]; additionally, it is only here that the psalmist introduces himself as belonging to a group."¹⁴² At the same time, the initial call to praise in v. 1 indicates that the psalmist is not alone from the start.

¹⁴² Van der Lugt, *Cantos and Strophes in Biblical Hebrew Poetry III*, 253.

3.1.4.6 Text-Grammatical Analysis: 113:6

הַמְשִׁפִּילִי לְרֵאוֹת בְּשָׁמַיִם וּבָאָרֶץ:

He is the one who looks down on the heavens and the earth;

Figure 21: 113:6 Constituency Tree

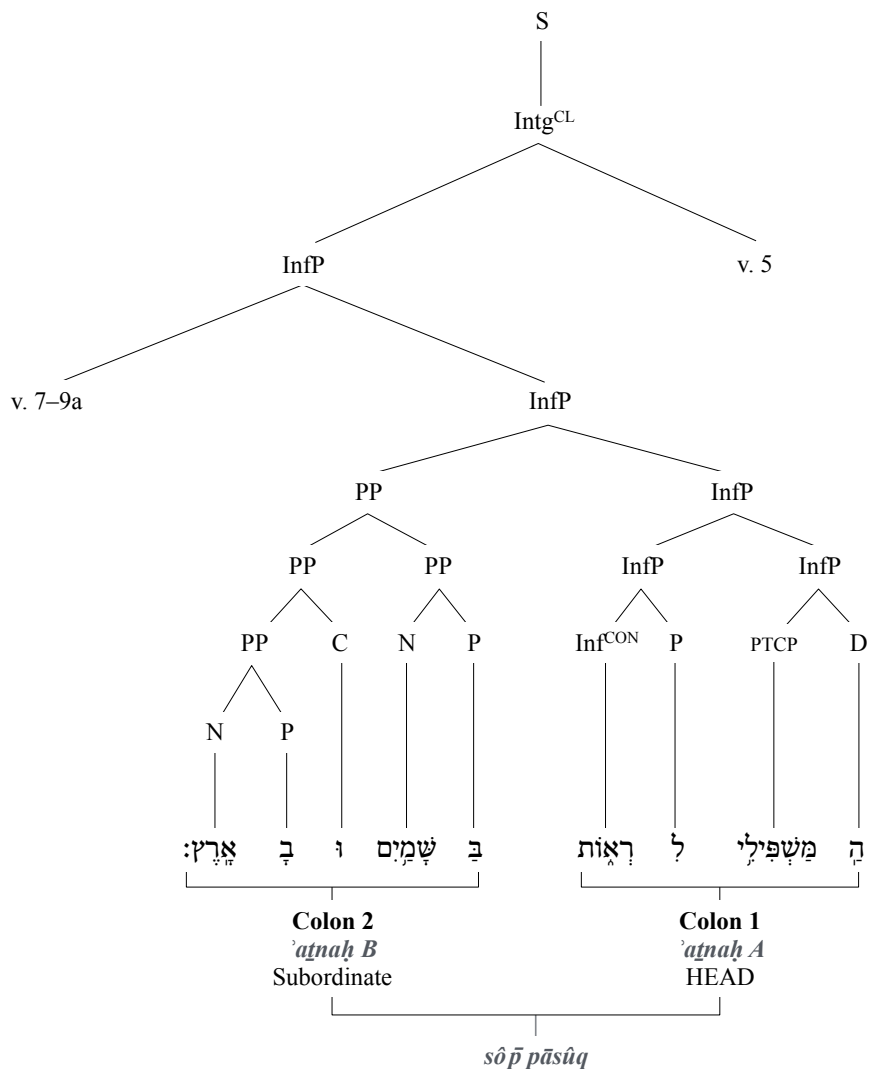
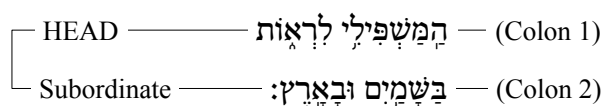


Figure 22: 113:6 Intercolon Relationship Diagram



3.1.4.6.1 Features of Cohesion

3.1.4.6.1.1 Grammatical-syntactic reiteration

– D (e.g., *הַמְשִׁפִּילִי* and *בְּשָׁמַיִם*).

– InfP (e.g., למשפילי and לראות).

– PP (e.g., בשמים and בארץ).

3.1.4.6.1.2 Lexicogrammatical reiteration, collocation, and parallelism

– בשמים // בארץ.

3.1.4.6.1.3 Lexicosemantic reiteration, collocation, and parallelism

– שמים // ארץ.

3.1.4.6.1.4 Pronominal references

– None.

3.1.4.6.1.5 Ellipsis

– None.

3.1.4.6.1.6 Conjunctions

– ובארץ in ו.

3.1.4.6.1.7 Other forms of cohesion

– Chiastic word-order structure in combination with previous verse.

– Balanced (2 + 2) metre.

3.1.4.6.2 Forms of Deviation

3.1.4.6.2.1 Deviation through parallelism

– בשמים // בארץ.

3.1.4.6.2.2 Other forms of deviation

– None.

3.1.4.6.3 Foregrounded Elements

3.1.4.6.3.1 Foregrounding through reiteration and parallelism

– None.

3.1.4.6.3.2 Other forms of foregrounding

- Fronting of the InfP *המשפילי לראות* foregrounds the superlative height of Y_{HWH}.

3.1.4.6.4 Commentary

Verse 6 is a 2 + 2, HEAD + Subordinate bicolon. It is inseparable from colon 2 of v. 5. Verse 6 is an extension of colon 2 in v. 5 in content, form, and syntax. The second colon of v. 5 is a NP^{CL} comprising a substantive PTCP followed by an InfP. Verse 6 maintains these same elements, but augments the NP^{CL} by adding a PP thereby expanding it and making it evenly parallel with the preceding verses.

There is a back-to-back pairing of PTCP - InfP ranging from v. 5 to v. 6. In v. 5, the PTCP - InfP combination occurs in the second colon of the bicolon, and in v. 6, the combination fronts the bicolon. This is not a chiasm as Allen suggests¹⁴³, as v. 5 is fronted with an Intg^{CL} and v. 6 closes with a PP.

¹⁴³ Leslie C. Allen, *Psalms 101–150* (Revised) (vol. 21; Word Biblical Commentary; Dallas: Word, 2002), 135.

3.1.4.7 Text-Grammatical Analysis: 113:7

מְקִימֵי מַעֲפָר דָּל מֵאַשְׁפֹּת יְרִים אֲבִיּוֹן:

who raises the poor from the dust, from the dirt he lifts up the poor

Figure 23: 113:7 Constituency Tree

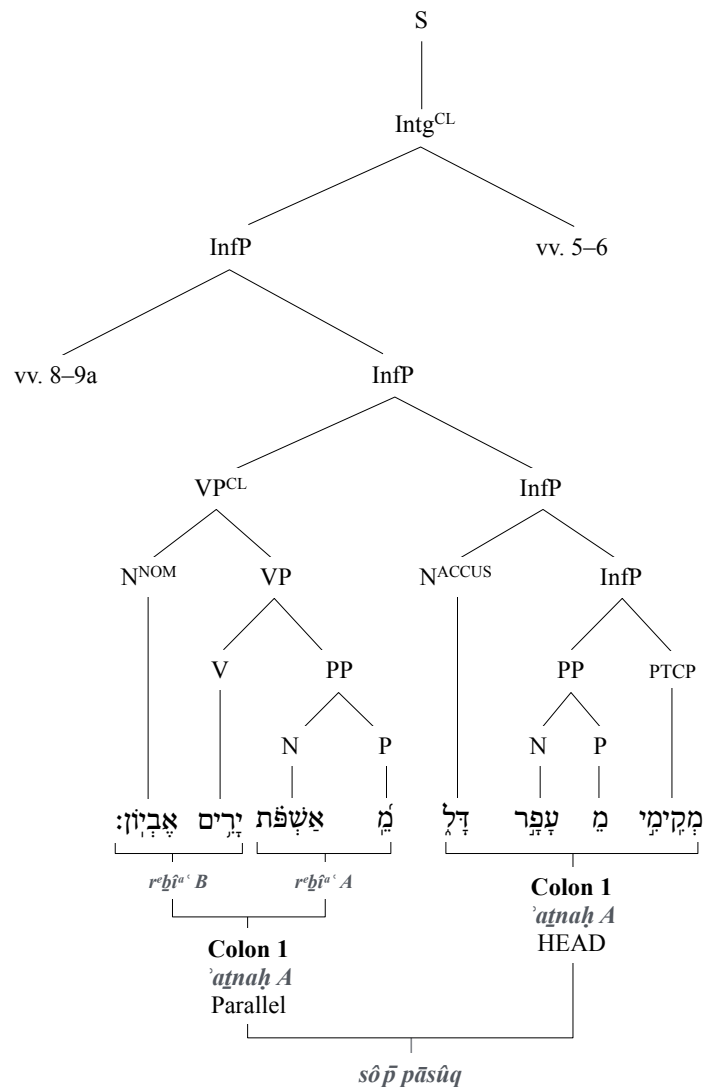
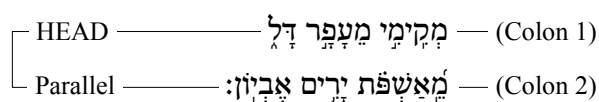


Figure 24: 113:7 Intercolon Relationship Diagram



3.1.4.7.1 Features of Cohesion

3.1.4.7.1.1 Grammatical-syntactic reiteration

– N (e.g., אַשְׁפֹּת and אֲבִיּוֹן).

- [PP [P] [N]] (e.g., מעפר and מאשפת).

3.1.4.7.1.2 Lexicogrammatical reiteration, collocation, and parallelism

- מקימי מעפר דל // מאספת ירים אבתון.

- מעפר // מאספת.

3.1.4.7.1.3 Lexicosemantic reiteration, collocation, and parallelism

- מקימי // ירים.

- מ.

- עפר // אספת.

- דל // אבתון.

3.1.4.7.1.4 Pronominal references

- None.

3.1.4.7.1.5 Ellipsis

- None.

3.1.4.7.1.6 Conjunctions

- None.

3.1.4.7.1.7 Other forms of cohesion

- Balanced (3 + 3) metre.

3.1.4.7.2 Features of Deviation

3.1.4.7.2.1 Deviation through parallelism

- מקימי // ירים.

- עפר // אספת.

- דל // אבתון.

3.1.4.7.2.2 Other forms of deviation

- None.

3.1.4.7.3 Foregrounded Elements

3.1.4.7.3.1 *Foregrounding through reiteration and parallelism*

- Foregrounding of the lowliness of those elevated by Y_{HWH} through the lexicogram-matical parallelism of the two NPs מאשפת אביון and מעפר דל.
- Foregrounding of the elevating work of Y_{HWH} through the lexicosemantic parallelism of ירים and מקימי.

3.1.4.7.3.2 *Other forms of foregrounding*

- None.

3.1.4.7.4 Commentary

Verse 7 is a 3 + 3, HEAD + Parallel bicolon. The substantive PTCP pattern started in v. 5 and continues in v. 7, but with some augmentation coming with the *hip 'il* finite V ירים. The first colon contains a substantive PTCP followed by a PP and a N^{ACCUS} (דל). The second colon contains all of these same components except that the *hip 'il yiqtol* V ירים takes the place of the substantive PTCP in colon 1. ירים here also corresponds with רם in v. 4 to create cohesion as well as foreground by way of reiteration. In v. 4, רם described the location of Y_{HWH} and here it describes the location of the one raised by Y_{HWH}. The syntactic parallelism manifests in the bicolon through the repetition of PPs containing מן at its HEAD as well as the N^{ACCUS} placement at the end of each colon. Foregrounding occurs through the internal word-order deviation of the HEAD placement of the PP in colon 2 which highlights the spatial domain of the N^{ACCUS}. This bicolon also continues the inter-structural theme of terseness with a brief identification of the N^{ACCUS}s as well as their location.

3.1.4.8 Text-Grammatical Analysis: 113:8

לְהוֹשִׁיבִי עִם-נְדִיבִים עִם נְדִיבֵי עַמּוֹ:

to dwell with princes, with princes of his people;

Figure 25: 113:8 Constituency Tree

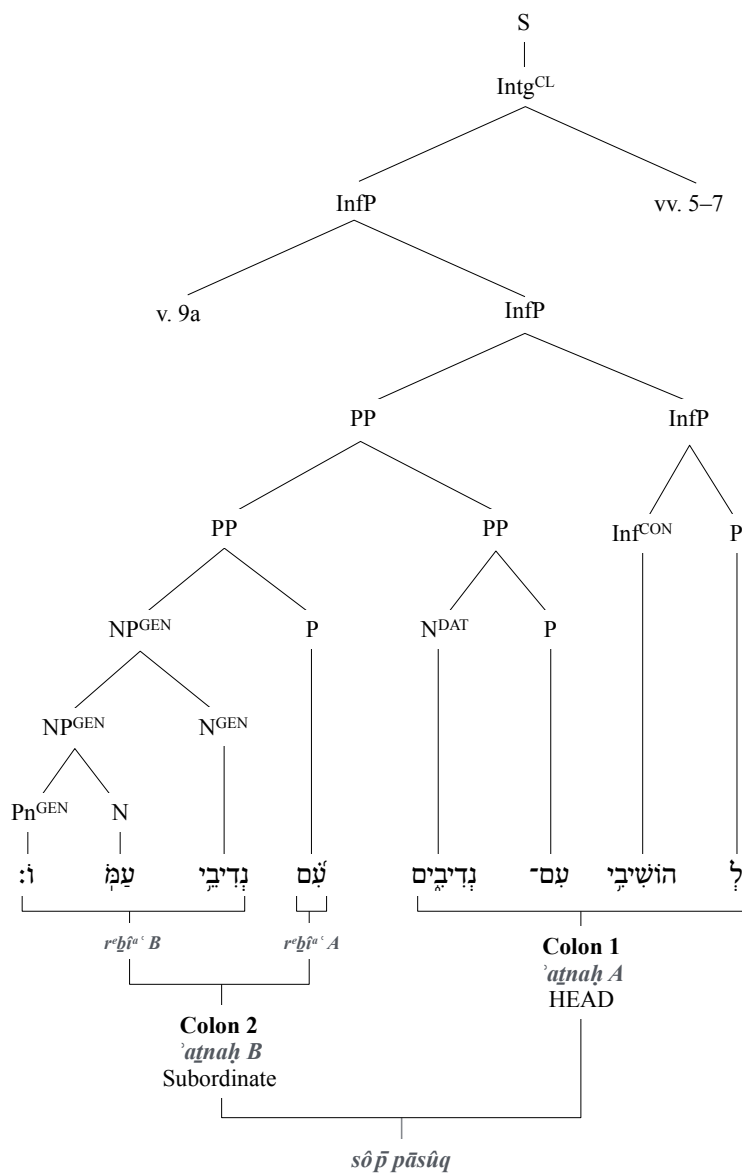
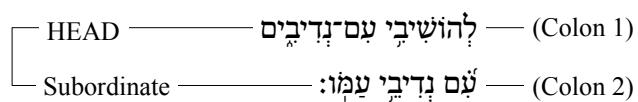


Figure 26: 113:8 Intercolon Relationship Diagram



3.1.4.8.1 Features of Cohesion

3.1.4.8.1.1 Grammatical-syntactic reiteration

- N (e.g., נדיבים and עם).
- P (e.g., ל and עם).
- PP (e.g., עם נדיבי עמו // עם־נדיבים).

3.1.4.8.1.2 Lexicogrammatical reiteration, collocation, and parallelism

- עם־נדיבים // עם נדיבי עמו.

3.1.4.8.1.3 Lexicosemantic reiteration, collocation, and parallelism

- עם.
- נדיב.

3.1.4.8.1.4 Pronominal references

- Antecedent: יהוה; referent ו in עמו.

3.1.4.8.1.5 Ellipsis

- None.

3.1.4.8.1.6 Conjunctions

- None.

3.1.4.8.1.7 Other forms of cohesion

- None.

3.1.4.8.2 Features of Deviation

3.1.4.8.2.1 Deviation through parallelism

- עם־נדיבים // עם נדיבי עמו.

3.1.4.8.2.1 Other forms of deviation

- Unbalanced (3 + 2) metre.

3.1.4.8.3 Foregrounded Elements

3.1.4.8.3.1 Foregrounding through reiteration and parallelism

- Foregrounding of the lofty position of those having been raised through the parallelism of the PPs עם־נדיבים and עם נדיבי עמו.

3.1.4.8.3.2 Other forms of foregrounding

- None.

3.1.4.8.4 Commentary

Verse 8 is a 3 + 2, HEAD + Parallel bicolon. Verse 8 breaks the substantive PTCP pattern established through the three PTCPs in the preceding three verses (מקימי, המגביהי, and המשפילי). At the same time, it continues the pattern of Inf^{CON} of result established in vv. 5 and 6 (לשבת and לראות). The absence of the Inf^{CON} of result in v. 7 delayed the Inf^{CON} of result pattern. This verse is a bicolon with each colon comprising indefinite object NPs. Syntactic parallelism occurs through the consecutive repetition of PPs: עם־נדיבים עם נדיבי עמו. The second PP (עמו נדיבי עם) echoes the word-order of the first, but amplifies the structure by adding an additional N and Pn^{GEN}: first [PP [P] [N]]; second [PP [P] [NP^{GEN} [N^{GEN}] [NP^{GEN} [N] [Pn^{GEN}]]]].

3.1.4.9 Text-Grammatical Analysis: 113:9

מוֹשִׁיבִי | עֵקֶרֶת הַבַּיִת אִם־הַבָּנִים שְׂמֹחָה הַלְלוּ־יָהּ:

the one who makes the barren woman dwell in the house as a mother of sons joyful.

Hallelujah!.

Figure 27: 113:9 Constituency Tree

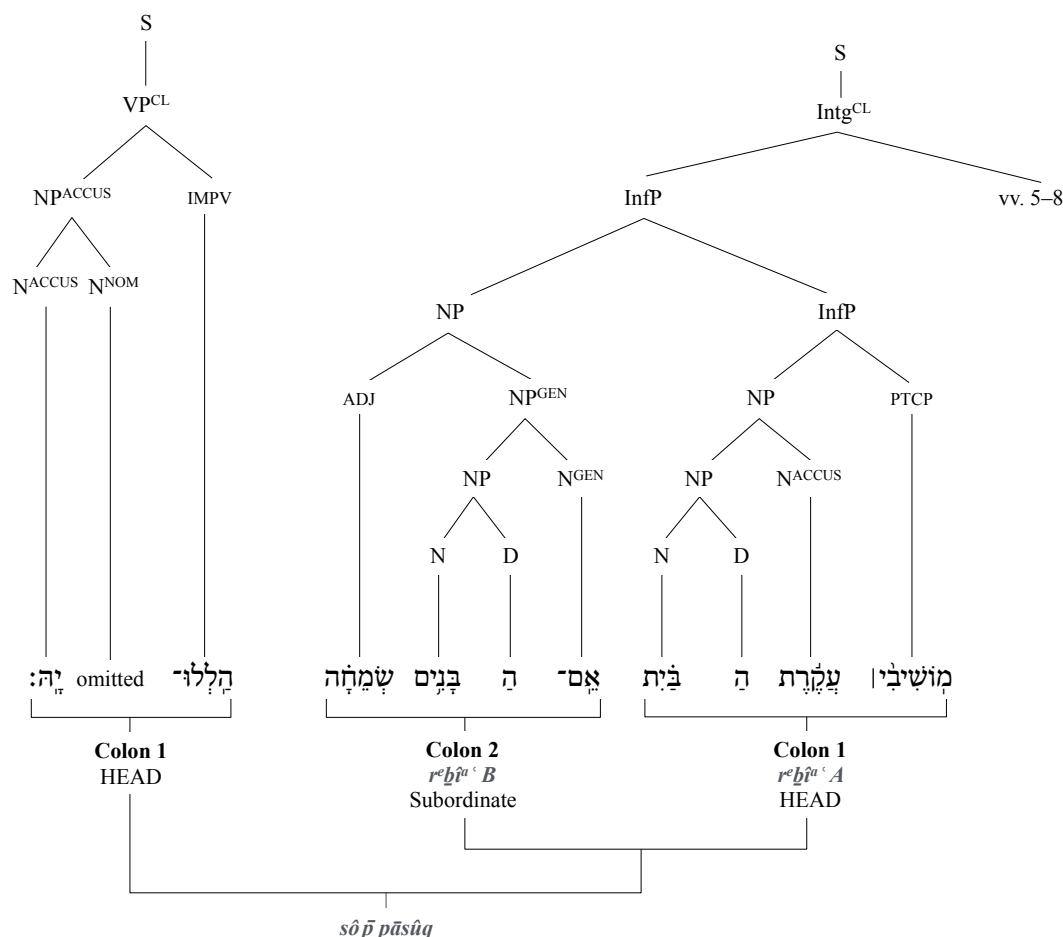
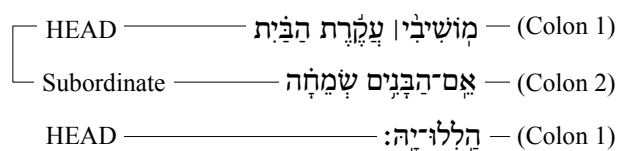


Figure 28: Intercolon Relationship Diagram



3.1.4.9.1 Features of Cohesion

3.1.4.9.1.1 Grammatical-syntactic reiteration

– N^{ACCUS} (e.g., עקרת and יה).

- [NP [D] [N]] (e.g., הבית and הבנים).
- [NP^{GEN} [N^{GEN}] [NP [D] [N]]] (e.g., עקרת הבית and אס־הבנים).

3.1.4.9.1.2 Lexicogrammatical reiteration, collocation, and parallelism

- עקרת הבית // אס־הבנים.

3.1.4.9.1.3 Lexicosemantic reiteration, collocation, and parallelism

- עקרת // אם.
- מושיבי // יה.

3.1.4.9.1.4 Pronominal references

- None.

3.1.4.9.1.5 Ellipsis

- None.

3.1.4.9.1.6 Conjunctions

- None.

3.1.4.9.1.7 Other forms of cohesion

- Balanced (3 + 3) metre.

3.1.4.9.2 Features of Deviation

3.1.4.9.2.1 Deviation through parallelism

- עקרת הבית // אס־הבנים.

3.1.4.9.2.2 Other forms of deviation

- PTCP (מושיבי) and IMPV (הללו).

3.1.4.9.3 Foregrounded Elements

3.1.4.9.3.1 Foregrounding through reiteration and parallelism

- None.

3.1.4.9.3.2 Other forms of foregrounding

- Emphasis on the call to praise Y_{HWH} in the closing hymnic IMPV הללו־יה.

3.1.4.9.4 Commentary

Verse 9 combines a 3 + 3 bicolon, and a two-beat monocolon (הללו־יה). Verse 9 closes the psalm with an inclusio created by the repetition of the same הללו־יה that introduced the poem. Verse 9's bicolon-monocolon pattern prevents a verse-wide structural mirroring thereby adding texture to the inclusio created by v. 1 together with v. 9. The texture is added by deviating from the monocolon-bicolon pattern set in v. 1. Verse 9 also reinforces the substantive *hip 'il* PTCP pattern with מושיבִי at the start of the NP^{CL} in colon 1.

Even with the inclusio and completed *hip 'il* PTCP pattern, v. 9 breaks the pattern of previous verses. This second part of v. 9 creates deviation on two levels. A strong internal deviation occurs with the disruption of the pattern of terseness in vv. 4–8, as well as the disruption of the repeated bicolon pattern that has occurred since v. 1b. The deviation is accompanied by external deviation in the word-order syntax within the colon itself.

3.1.5 Macrostructure Analysis: 113

3.1.5.1 Overview: 113

A. Stanza 1: Call to Praise with Temporal Expansion (vv. 1–3)

1. Strophe 1: Opening Hymnic Imperative (v. 1)
2. Strophe 2: Temporal Expansion (vv. 2–3)

B. Stanza 2: The Exalted One Exalts (vv. 4–9)

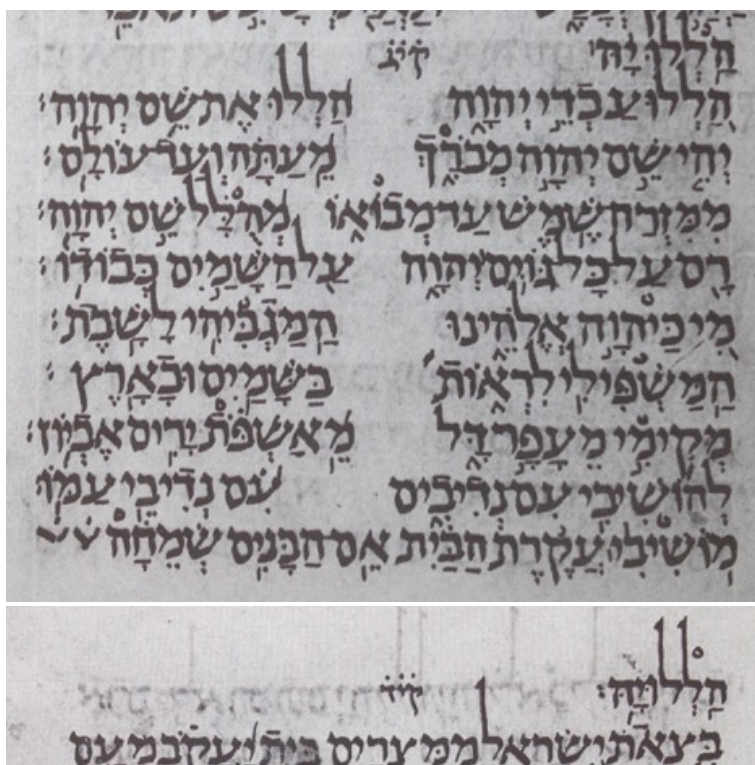
1. Strophe 1: He Is Higher Than All (v. 4)
2. Strophe 2: No One Is Like Him (vv. 5–6)
3. Strophe 3: He Exalts the Downtrodden (vv. 7–9a)
4. Strophe 4: Closing Hymnic Imperative (v. 9b)

Psalm 113 comprises two stanzas (vv. 1–3 and vv. 4–9) that are framed by the call to praise in v. 1a and v. 9b. The first stanza contains two strophes (v. 1 and vv. 2–3). The first strophe (v. 1) is marked by the three-fold repetition of the IMPV הללו with an alternation of case within each call to praise as well as a three-fold repetition of the divine name. The second strophe is a temporal expansion on the call to praise marked by a chiasm-structured series of PPs held together by the HEAD V יהי.

The second stanza (vv. 4–9) contains four strophes: (1) v. 4, (2) vv. 5–6, (3) vv. 7–9a, and (4) v. 9b. Each strophe is slightly longer than the one it follows, thus making the move to the final monocolon (the closing hymnic IMPV) more abrupt. Thus, the first strophe is based on an ADJ, then the second by definite PTCPS, the third by indefinite PTCPS, and the last by the hymnic IMPV. There is also a spatial contrast between the first, which emphasises YHWH's exaltation, the second which emphasises that he looks down, and then the third which describes him as one who raises up the downtrodden. The last strophe of the second stanza (v. 9b) is the abrupt monocolon and final hymnic IMPV that bookends the poem in tandem with the opening hymnic IMPV in v. 1a. The monocola in vv. 1a and 9b are marked by the hard line breaks in

both L and A (see §3.1.4.1 and §3.1.4.9 for details). In v. 1a, the hard line break follows the call to praise, and in v. 9b it precedes it (see **Figure 29**). This line break, regardless of the absence of the *sôp pāsûq* following 1a and v. 9a, marks off these units as stand-alone monocola. These monocola break the poem-wide pattern of bicola thereby functioning as a macrostructural delimitation marker.

Figure 29: Monocolon Inclusio (L)



Some commentators place the major division in this poem between v. 4 and v. 5 with semantics as the primary criteria for doing so.¹⁴⁴ While there is indeed a macrostructural break between vv. 4 and 5, the view here is that this is not the primary delineation point of the poem and that the criteria for determining such reaches far beyond semantics. This will be explored in detail in the analysis below.

The view here is that the first major break in the poem occurs between v. 3 and v. 4.

¹⁴⁴ See Nancy deClaissé-Walford, “Book Five of the Psalter: Psalms 107–150”, in *The Book of Psalms* (ed. E. J. Young, R. K. Harrison, and Robert L. Hubbard Jr.; New International Commentary on the Old Testament; Grand Rapids: Eerdmans, 2014), 847; Terrien, *The Psalms*, 764, and van der Lugt, *Cantos and Strophes in Biblical Hebrew Poetry*, 251. Both deClaissé-Walford and Terrien, like most commentators (with the exception of Fokkelman, Hossefeld, and van der Lugt), base their divisions solely on semantics.

First, there is a strong semantic shift that occurs from v. 3 to v. 4. Verses 1–3 centre on a call to praise with a temporal expansion. The temporal expansion is characterised by *temporal* PPs. Verses 4–9a centre on the redemptive power of Y_{HWH} with a spatial expansion characterised by *spatial* PPs. Second, there is a shift in verbal forms in moving from vv. 1–3 to vv. 4–9. Thirdly, there is a patterned *shift in the NOMS* across both stanza 1 and stanza 2. The subject of two of the three Vs in stanza 1 is the worshipping community. In stanza 2, Y_{HWH} alone is the subject. Fourth, there is a *shift in syntax pattern* from stanza 1 to stanza 2. The shift is from simple syntax to complex syntax from vv. 1b–3 to vv. 4–9b. The details of each of these stanzaic characteristics are explored in their respective sections below. The last and most striking feature characterising stanza 2 is the series of *hip 'il* PTCPS.

Accompanying these features of contrast marking stanza 1 from stanza 2 are several structural cohesion features embedded in linguistic levels moving across the poem. First, and most dominant, is Y_{HWH} as the central figure of action in the poem. Second is the poem-wide repetition of PPs. While there is deviation from temporal to spatial within those PPs, the presence of PPs is nevertheless present throughout the entire poem. Verse 2 introduces the temporal expansion on the call to praise and bless the name of Y_{HWH}. The PP of v. 2 is strictly temporal (מעֵתָה וְעַד־עוֹלָם), while the PP in v. 3 is both temporal and spatial (מִמְזֶרַח־שֶׁמֶשׁ עַד־מִבְּוֶאוֹ). While both the temporal and spatial are present in v. 3, the temporal is dominant because of being an extension of the PP מעֵתָה וְעַד־עוֹלָם. The spatial, however, comes to the front as the poem progresses into the second strophe of stanza 1 through v. 3's juxtaposition with v. 4's spatial focus captured in רַם עַל־כָּל־גּוֹיִם יְהוָה עַל הַשָּׁמַיִם כְּבוֹדוֹ. This being the case, it is not simply the repetition of PPs that links stanza 1 to 2, but the subtle semantic link inherent in v. 3a's spatial undercurrent.

Lastly and most notably is the poem's repetition of PTCPS. There is a total of ten PTCPS in this short poem. Stanza 1 contains four PTCPS and stanza 2 has six.

For Fokkelman, the chain of *hip 'il* forms throughout the poem is crucial for structural

analysis, and rightly so. He divides the chain into two parts. The first part, “Containing two appositions (5b + 6a)”, and the second part with, “four predicative units (in vv. 7–9).”¹⁴⁵ Fokkelman goes on to propose four strophes as follows:

הללו את שם יהוה	הללו עבדי יהוה	1
מעתי ועד עלום	יהי שם יהוה מברך	2
מהלל שם יהוה	ממזרח שמש עד מבואו	3
על השמים כבודו	רם על כל גוים יהוה	4
דמגביהי לשבת	מי כיהוה אלהינו	5
בשמים ובארץ	המשפילי לראות	6
סאשפת ירים אביון	מוימי מעפר דל	7
עם נדיבי עמו	להושיבי עם נדיבים	8
אם הבנים שמחה	מושבי עקרת הבית	9

Fokkelman identifies v. 5 as the central pivot point of the poem based on (1) metric symmetry, (2) the launching of the chain of *hip'il* PTCPS, and (3) the last occurrence of the divine name.¹⁴⁶ He argues that in dividing the poem between v. 5a and b makes the remainder of the poem an even 9 + 9 cola structure. He also argues that this division is supported by the last mention of the divine name paired with, "an apposition assuring us that his YHWH is 'our God'."¹⁴⁷ These cohesive elements are all present, granted with some scepticism concerning metrics, however, the elements of deviation occurring between vv. 3 and 4 are too many to overlook the possibility that v. 4 is the opening verse of stanza 2.

Allen, who places the major pivot in v. 3, says, "A summons to praise, v 1aβb, developed in vv 2–3, is followed by the content of praise in vv 4–9."¹⁴⁸ He adds,

From the perspective of content the psalm could be divided into two, vv 1aβ–4, 5–9bα

¹⁴⁵ J. P. Fokkelman, *Major Poems of the Hebrew Bible: Vol I*, 10.

¹⁴⁶ Ibid., 10.

¹⁴⁷ Ibid., 11.

¹⁴⁸ Allen, *Psalms 101–150*, 134.

[...], with v 4 rounding off the call to praise with an introductory summary of the ground for praise. Gunkel regarded the question of v 5 as marking a new beginning. But the psalm more naturally divides into vv 1aβ–3 and 4–9bα, summons to praise and its substance [...].¹⁴⁹

Van der Lugt divides the poem into three, three-bicla strophes (vv. 1b–3, vv. 4–6, and vv. 7–9).¹⁵⁰ He goes on to identify inclusion as the primary macrostructure delineation marker for strophes 1 (vv. 1b–3) and 2 (vv. 4–6).¹⁵¹ Unfortunately, van der Lugt does not lend comment to cohesive dimensions of his third strophe aside from identifying the repetition of the root *yšb* thereby weakening his argument for vv. 7–9a being an independent strophe from vv. 4–6.

¹⁴⁹ Ibid., 134.

¹⁵⁰ Van der Lugt, *Cantos and Strophes in Biblical Hebrew III*, 251.

¹⁵¹ Ibid., 235.

3.1.5.2 Stanza 1: Call to Praise with Temporal Expansion (vv. 1–3)

A. Stanza 1: Call to Praise with Temporal Expansion (vv. 1–3)

1. Strophe 1: Opening Hymnic Imperative (v. 1)
2. Strophe 2: Temporal Expansion (vv. 2–3)

3.1.5.2.1 Features of Cohesion

3.1.5.2.1.1 Grammatical-syntactic reiteration

- IMPV (e.g., הללו (v. 1)).
- [NP^{GEN} [N^{GEN}] [N]] (e.g., עבדי יהוה (v. 1); שם יהוה (vv. 1–3)).
- PP (e.g., מעתה (v. 2); עד-עולם (v. 2); ממזרח-שמש (v. 3); עד-מבואו (v. 3)).
- PTCP (e.g., מברך (v. 2); מרזרח (v. 3); מבוא (v. 3); מהלל (v. 3)).

3.1.5.2.1.2 Lexicogrammatical reiteration, collocation, and parallelism

- הללו יה // הללו עבדי יהוה // הללו את-שם יהוה // יהי שם יהוה מברך // מהלל שם יהוה (vv. 1, 2, and 3).
- מעתה ועד-עולם // ממזרח-שמש עד-מבואו (vv. 2 and 3).

3.1.5.2.1.3 Lexicosemantic reiteration, collocation, and parallelism

- יהוה (vv. 1, 2, 3, and 4).
- הלל (vv. 1, 2, and 3).
- ברך // הלל (vv. 1 and 2).
- עתה // מזרח-שמש (vv. 2 and 3).
- עולם // מבואו (vv. 2 and 3).
- מ // עד (vv. 2 and 3).

3.1.5.2.1.4 Pronominal references

- Antecedent: שמש (v. 3); referent: ו in מבואו (v. 3).

3.1.5.2.1.5 Ellipsis

- None.

3.1.5.2.1.6 Conjunctions

- ו in ועד־עולם (v. 2).

3.1.5.2.1.7 Other forms of cohesion

- Chiasmus in word-order in vv. 2–3 with the NP^{GEN} שם יהוה forming an inclusio.

3.1.5.2.2 Features of Deviation

3.1.5.2.3.1 Deviation through parallelism

- שם יהוה // יה // יהוה (vv. 1, 2, and 3).
- הללו יה // הללו עבדי יהוה // הללו את־שם יהוה // יהי שם יהוה מברך // מהלל שם יהוה (vv. 1, 2, and 3).
- מעתה ועד־עולם // ממזרח־שמש עד־מבואו (vv. 2 and 3).
- הלל // ברך (vv. 1 and 2).

3.1.5.2.3.2 Other forms of deviation

- Alternating case (v. 1; ACCUS (יה) - VOC (עבדי יהוה) - ACCUS (שם יהוה)).
- Deviation between parts of speech within PPs (vv. 2–3).
- Deviation within the ACCUS in the call to praise (v. 1) (שם יהוה; יה).

3.1.5.2.3 Foregrounded Elements

3.1.5.2.3.1 Foregrounding through reiteration and parallelism

- Foregrounding of the call to praise through the four-fold repetition of the root הלל.
- Foregrounding of the centrality of Y_{HWH} through the five-fold repetition of the divine name.
- Foregrounding of the degree of praise Y_{HWH} deserves through the chiasm-structured

repetition of PPs (vv. 2–3).

3.1.5.2.3.2 Other forms of foregrounding

- Foregrounding of the various groups making up the covenant people through the variation of the call to praise (v. 1) (ACCUS - VOC - ACCUS).
- The three short Ss (v. 1) followed by a lengthy S in vv. 2–3 foreground the theme of ongoing praise of Y_{HWH}.

3.1.5.2.4 Commentary

The semantic centre of stanza 1 is set in strophe 1 as call to praise and to bless Y_{HWH} eternally. This is evident through the repetition of the root הלל as well as the framing function of the NP^{GEN} שם יהוה. Deviation occurs through the shift from Y_{HWH} in the ACCUS in v. 1 to Y_{HWH} in the NOM in vv. 2–3. There is also a degree of internal deviation through the alternation from ACCUS to VOC, and back to ACCUS in the call to praise. Paired with this is the internal deviation that occurs in the shift from יה to שם יהוה in the call to praise.

There is a constituent chiasm marking strophe 2 in stanza 1. The order of constituents is:

(a) NP (שם־יהוה מברך)

(b) PP (מעתה ועד־עולם)

(b') PP (ממזרח־שמש עד־מבוא)

(a') NP (מהלל שם־יהוה).

The strongest cohesive element in strophe 2 of stanza 1 is the HEAD V^{JUSS} יהי in v. 2. This HEAD V^{JUSS} creates syntactic cohesion across strophe 2, yet simultaneously functions to set stanza 1 apart from stanza 2 as it is the only *yiqtol* V in the poem. Additionally, stanza 1 contains two IMPVS (הללו), one finite V (יהי), and four PTCPS, all in the *qal* stem except for the last PTCP (מהלל) which is *pu'al*. Stanza 2, to the contrary, contains six PTCPS (five of which are

hip 'il) and two Infs (both of which are *hip 'il*). The *hip 'il* theme is the source of the *hîreq yôd* pattern that creates structural cohesion in stanza 2.

Related to the syntactic unity of vv. 2–3 is the pattern of deviation from two simple Ss in v. 1 to a lengthy S stretching across the two bicola in vv. 2–3. This deviation from *staccato* to *legato* not only attests to the onomatopoeic nature of the S, but also attests to v. 3 as a boundary marker for the end of the strophe. Concerning the onomatopoeic nature of these units, the repeated, brief statements of v. 1b (colon 1 in strophe 1) serve to further accentuate the verbose sense of the S in vv. 2–3 which reflects the nature of its message: forever praise and bless YHWH.

Figure 30: 113:2–3 Constituency Tree

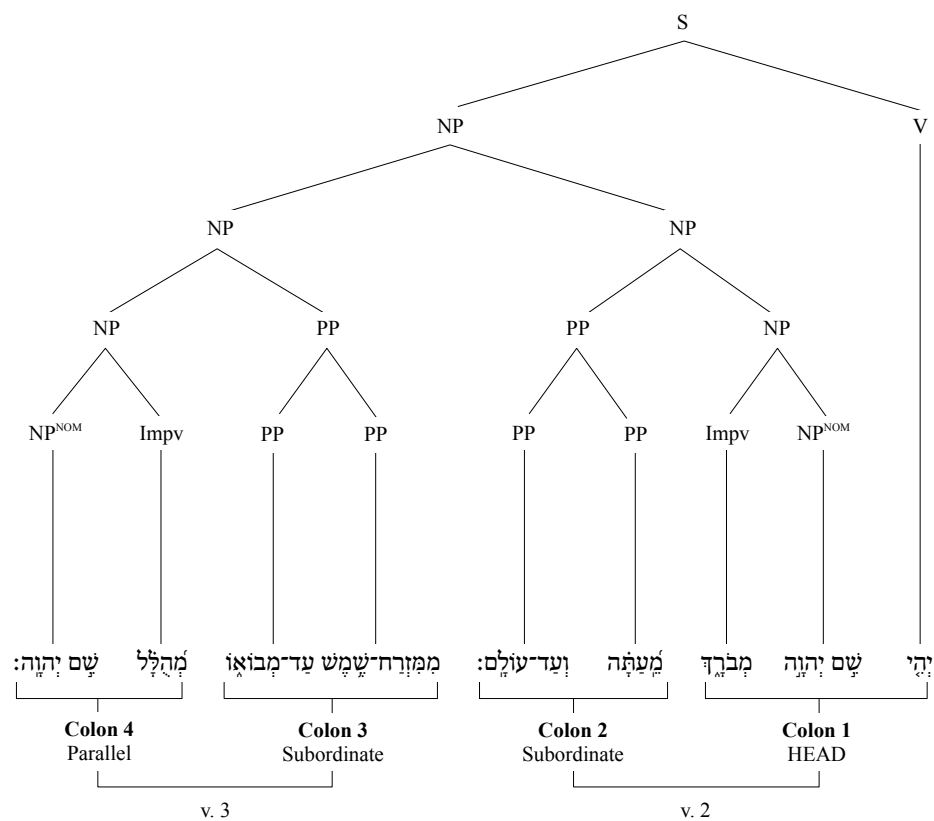
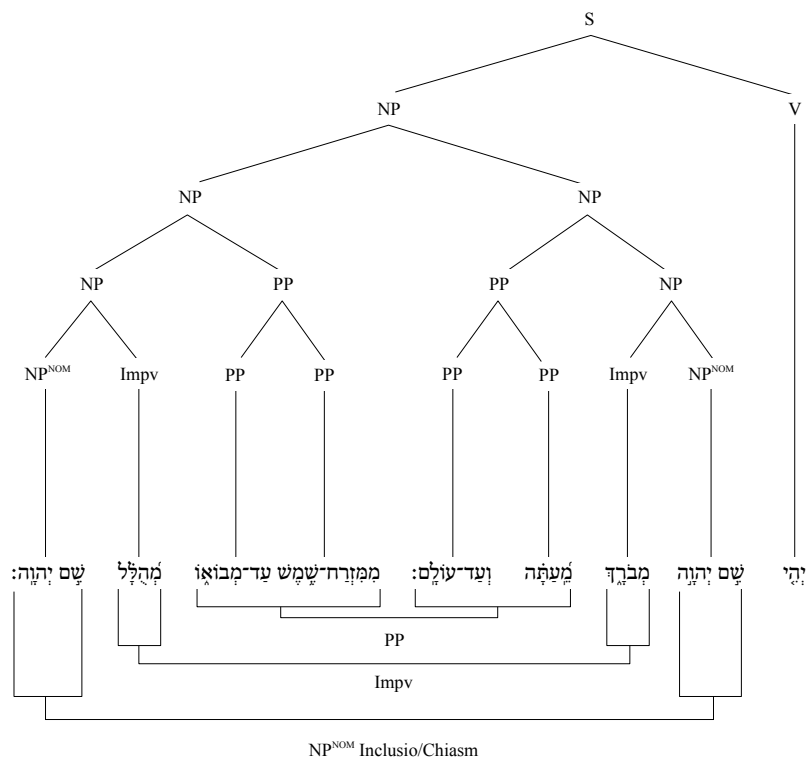


Figure 31: 113:2–3 Chiasm



3.1.5.3 Stanza 2: The Exalted One Exalts (vv. 4–9)

B. Stanza 2: The Exalted One Exalts (vv. 4–9)

1. Strophe 1: He Is Higher Than All (v. 4)
2. Strophe 2: No One Is Like Him (vv. 5–6)
3. Strophe 3: He Exalts the Downtrodden (vv. 7–9a)
4. Strophe 4: Closing Hymnic Imperative (v. 9b)

3.1.5.3.1 Features of Cohesion

3.1.5.3.1.1 Grammatical-syntactic reiteration

- D (e.g., ה in המגביהי (v. 5); ה in המשפילי (v. 6); ה in הבית (v. 9); ה in הבנים (v. 9)).
- Inf^{CL} (e.g., רם על־כל־גוים יהוה (v. 4); המגביהי לשבת (v. 5); המשפילי לראות בשמים ובארץ (v. 6)).
- Inf^{CON} (e.g., שבת (v. 5); ראות (v. 6); הושיבי (v. 8)).
- N^{ACCUS} (e.g., דל (v. 7); עקרת (v. 9); יה (v. 9); יהוה (v. 4); אביון (v. 7)).
- N^{NOM} (e.g., יהוה (v. 4); אביון (v. 7)).
- [NP^{GEN} [N] [Pn^{GEN}]] (e.g., כבודו (v. 4); אלהינו (v. 5); עמו (v. 8); אס־הבנים (v. 9)).
- PP (e.g., על־כל־גוים (v. 4); על השמים (v. 4); בשמים (v. 6); בארץ (v. 6); מעפר (v. 7); מאשפת (v. 7); עס־נדיבים (v. 8)).
- PTCP (e.g., רם (v. 4); מגביהי (v. 5); מקימי (v. 7); מושיבי (v. 9)).

3.1.5.3.1.2 Lexicogrammatical reiteration, collocation, and parallelism

- על־כל־גוים יהוה // על השמים כבודו (v. 4).
- רם על־כל־גוים יהוה על השמים כבודו // המגביהי לשבת // המשפילי לראות בשמים ובארץ (vv. 5, 5b, and 6).
- מעפר דל // מאשפת ירים אביון (v. 6).
- עס־נדיבים // עם נדיבי אמו (v. 8).

- מקימי מעפר כל מאשפת ירים אביון להושיבי עס-נדיבים עם נדיבי עמו // מושיבי עקרת הבית –
(vv. 7 and 8).

3.1.5.3.1.3 Lexicosemantic reiteration, collocation, and parallelism

- המגביהי // יהוה // יה // אלהינו // המשפילי // מקימי // הושיבי (vv. 4 and 9).
- שמים (vv. 4 and 6).
- שמים // ארץ (v. 6).
- גוים // שמים (v. 4).

3.1.5.3.1.4 Pronominal reference

- Antecedent: יהוה (v. 4); referent: *ו* in כבודו (v. 4).
- Antecedent: יהוה אלהינו (v. 5); referent: *ו* in עמו (v. 8).
- Antecedent: עבדי יהוה (v. 1); referent: *נו* in אלהינו (v. 5).

3.1.5.3.1.5 Ellipsis

- None

3.1.5.3.1.6 Conjunctions

- *ו* in ובארץ (v. 6)

3.1.5.3.1.7 Other forms of cohesion

- None.

3.1.5.3.2 Features of Deviation

3.1.5.3.3.1 Deviation through parallelism

- Shift from definite PTCPS (vv. 4–6) to indefinite PTCPS (vv. 7–9a).
- המגביהי // יהוה // יה // אלהינו // המשפילי // מקימי // הושיבי (vv. 4 and 9).
- על-כל-גוים יהוה // על השמים כבודו (v. 4).
- רם על-כל-גוים יהוה על השמים כבודו // המגביהי לשבת // המשפילי לראות בשמים ובארץ (vv. 5, 5b, and 6).

– מעפר דל // מאשפת ירים אביון (v. 6).

– עם נדיבים // עם נדיבי אמו (v. 8).

3.1.5.3.3.2 Other forms of deviation

– Monocolon (v. 9b) paired with bicola (vv. 4–9a).

– Intg^{CL} (v. 5).

– Disruption of the HEAD + Subordinate intercolon relationship pattern via v. 7's HEAD + Parallel.

3.1.5.3.3 Foregrounded Elements

3.1.5.3.3.1 Foregrounding through reiteration and parallelism

– Foregrounding of the causative activity of Y_{HWH} through *hip 'il* PTCPS.

3.1.5.3.3.2 Other forms of foregrounding

– Foregrounding of the call to praise through the abrupt monocolon (v. 9b).

– Emphasis on the redeeming activity of Y_{HWH} through (1) PTCP repetition, (2) the shift from definite PTCPS to indefinite PTCPS, (3) shift from the location of Y_{HWH} (exalted) to the compassionate activity of Y_{HWH} (exalting the lowly).

3.1.5.3.4 Commentary

The name of Y_{HWH} is indicative of structural movement between the two stanzas in the poem. In stanza 1, the name of Y_{HWH} appears in both its complete form and abbreviated form within just two and a half verses. In stanza 2, there are five references to Y_{HWH}. The divine name is mentioned twice in vv. 4 and 5), אלהינו once in v. 5, and it is referenced a Pn twice in vv. 4 and 8. Obviously, these references are not evenly distributed throughout stanza 2. Four of the five references occur in vv. 4–5. After these, the last occurrence is at the close of v. 8 in the Pn suffix on עמו. It is possible that this last occurrence marks the close of a macrostructural unit as well; however, there is not enough additional evidence past this placement

of the Pn to merit a macrostructural boundary marker. The points of cohesion within stanza 1 as identified here outweigh this minor, but important, point of deviation. There is also a grammatical chiasm in vv. 5–6 that contributes to the internal structural cohesion of the strophe.

3.1.6 Conclusion

In agreement with Fokkelman, the most notable feature of Psalm 113 is the chain of *hip 'il* PTCPS that characterise stanza 2.¹⁵² The *hîreq yôd* pattern that results from the *hip 'il* stem also sets the poem apart. While the *hip 'il* pattern (and its associated phonetic pattern) is dominant in stanza 2, the PPs that extend across the poem at large create a strong sense of both grammatical-syntactic as well as semantic cohesion in Psalm 113. Both of these stand-out features of the poem develop within the most crucial frame of the poem and that is the opening and closing of the call to praise. The monocola's call to praise not only foregrounds their content through its framing affect, but also create a sense of cohesion within the Hallel collection at large as well with Book V of the Psalter.¹⁵³

¹⁵² For further details on the "participle hymn" see F. Crüsemann, *Studien zur Formgeschichte von Hymnus und Danklied in Israel* (WMANT 32; Neukirchen: Neukirchener, 1969), 83–154.

¹⁵³ See Zenger, "The Function of the 'Hallelujahs' in the Redaction of the Psalter" in *Psalms* 3, 39–42.

3.2 The Structure of the Poetic Text: Psalm 114

3.2.1 Unifying Theological Theme: 114

The theological thrust of Psalm 114 is not just theophany, but specifically the powerful, *saving presence* of YHWH as the God of Jacob and creator of the cosmos. While this theological centre is not explicitly stated, it is all but explicit in the psalmist's personified description of nature's response to saving *presence* of God, who is the God of Jacob. The question for the psalmist, then, is not only, "Who is this God?", but also, "*Whose* is this God?". This is the Creator, who is also the God of Jacob, the one who appears in power to deliver his people—the one who is faithful to his covenant, the one who makes his people his dwelling place.

3.2.2 Translation with notes: 114

1 When Israel went out from Egypt, the house of Jacob from a people of a strange language,

2 Judah became his sanctuary, Israel his dominion.¹⁵⁴

3 The sea saw and fled. The Jordan turned back.

4 The mountains leapt like rams; the hills like lambs.

5 Why is it, o sea, that you flee? O Jordan, you turn back?

6 O mountains, that you leap like rams? O hills like lambs?

¹⁵⁴ Zenger is correct in noting, "ממשלותיו, plural to indicate the expansive extent: 'his realm/dominion' (Hossfeld and Zenger, *Psalms* 3, 187); see *GKC* §124b. Cf. Allen who argues that ממשלותיו is a true plural that refers to a two-part Israel (Allen, *Psalms* 101–150, 138).

7 In the presence of the Lord, tremble, O earth,¹⁵⁵ in the presence of the God of Jacob,¹⁵⁶

8 the one who turns the rock into a pool of water, the flint into a spring of water?

3.2.3 Stylistic Overview: 114

The opening verses of Psalm 114 attest to the most dominant feature of style of the poem, and that is a syntactic unit divided into pairs structured around ellipsis and synonymous semantic parallelism. Zenger notes that,

The ellipsis occurs in every parallelism in Psalm 114 with the exception of v. 3 and v. 5. This is not only a very strong argument for the unity of the psalm; it distinguishes Psalm 114 markedly from Psalms 113 and 115, where this phenomenon does not appear in the same way.¹⁵⁷

Along with this, Dahood notes that, "The skillful use of double-duty prepositions (vss. 2, 8), the breakup of composite phrases (vss. 2, 8), ballast variants (vss. 1, 4, 6, 7), and the metrically balanced verses attest to the psalmist's poetic skill."¹⁵⁸

There is an undeniable fractured sense to Psalm 114. The question is whether this is a feature of style, or if it is evidence of being independent from Psalm 115, or both. Either way, in terms of style and syntax, this psalm is terse and abrupt. Psalm 114 also exhibits several standard forms of linguistic parallelism and ellipsis functioning as discourse cohesion devices.

While lacking an elaborately ornate dimension, Psalm 114 demonstrates onomato-

¹⁵⁵ The syntax-semantic interface of v. 7 is unclear. Variant readings suggest that rather than מלפני אדון ("before the Lord, tremble, O earth") it should read, מלפני אדון הולי כליהארץ ("tremble before the Lord of the whole earth"). The reading as it stands in the MT, however, fits best with the theme that has been established through the repeated VOCs beginning in v. 5. An emendation of the text in this sense is unnecessary.

¹⁵⁶ The vowel pointing of אלוה of both L and A indicates a strong possibility of haplography in its pairing with the י in the subsequent יעקב.

¹⁵⁷ Hossfeld and Zenger, *Psalms* 3, 191.

¹⁵⁸ Dahood, *Psalms III*, 134.

poetic features. The syntax, like the semantics of this poem, is very to-the-point and matter-of-fact. It moves and jumps the same way that the rams and lambs skip and the waters run. There is a sense of panic portrayed through the grammatical features of the poem, namely through repeated ellipsis, just like in nature when it appears before the God of Jacob. Supporting this is that the semantic and syntactic parallelism in this poem is strikingly straightforward. There is very little variation from colon to colon.

3.2.4 Microstructure Analysis: 114

3.2.4.1 Text-Grammatical Analysis: 114:1

בְּצֵאת יִשְׂרָאֵל מִמִּצְרַיִם בֵּית יַעֲקֹב מֵעַם לֵעָז:

When Israel when out from Egypt, the house of Jacob from a people of a strange language,

Figure 32: 114:1 Constituency Tree

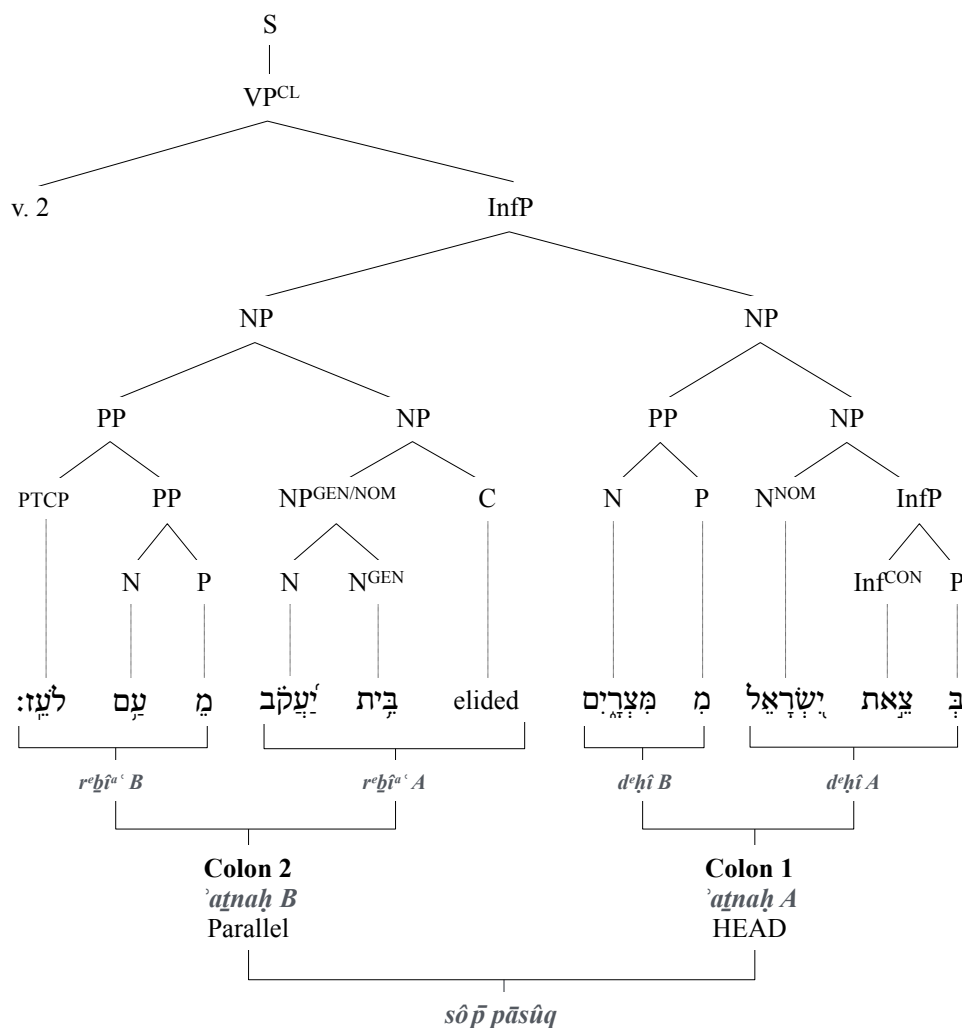
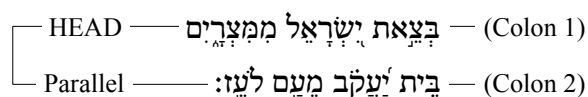


Figure 33: 114:1 Intercolon Relationship Diagram



3.2.4.1.1 Features of Cohesion

3.2.4.1.1.1 Grammatical-syntactic reiteration

– N (e.g., בית יעקב, ישראל, and עם).

- P (e.g., ב and מ).
- PP (e.g., מעם לעז and ממצרים).

3.2.4.1.1.2 Lexicogrammatical reiteration, collocation, and parallelism

- ישראל ממצרים // בית יעקב מעם לעז.
- ישראל // בית יעקב.
- ממצרים // מעם לעז.

3.2.4.1.1.3 Lexicosemantic reiteration, collocation, and parallelism

- מ.

3.2.4.1.1.4 Pronominal references

- None.

3.2.4.1.1.5 Ellipsis

- בצאת.

3.2.4.1.1.6 Conjunctions

- None.

3.2.4.1.1.7 Other forms of cohesion

- Word-order reiteration between colon 1 and colon 2 ([N [PP]]).
- Reiteration of the e-class vowel phoneme (e.g., לעז, מעם, בית, ישראל, בצאת).
- Balanced (3 + 3) metre.

3.2.4.1.2 Features of Deviation

3.2.4.1.2.1 Deviation through parallelism

- ישראל ממצרים // בית יעקב מעם לעז.

3.2.4.1.2.2 Other forms of deviation

– None.

3.2.4.1.3 Foregrounded Elements

3.2.4.1.3.1 Foregrounding through reiteration and parallelism

- Foregrounding of the non-assimilation of God's covenant people through the parallelism of *עם לעז* and *ממצרים*.
- Foregrounding of the covenant people through the reiteration and parallelism of *ישראל* // *בית יעקב*.

3.2.4.1.3.2 Other forms of foregrounding

- Foregrounding of the "coming out" of God's people from slavery through the fronting of *בצאת*.

3.2.4.1.4 Commentary

Verse 1 is a 3 + 3, HEAD + Parallel bicolon. There are two unusual features of v. 1. The first is that *if* the poem is a community hymn, then the standard hymnic IMPV that launches a hymn has been replaced with a narrative opening. Second, as Robert Alter notes, "It is unusual for a biblical poem to begin in this way with a subordinate clause (doubled, with the verb elided, in the second verset), given the strong predominance of parallel independent clauses (parataxis) in this body of literature."¹⁵⁹ Both of these features strengthen the argument for the independent composition of the psalm.

Verse 1 has a dual semantic focus. First, there is an emphasis on the *timing* of Israel's coming out of Egypt. The second emphasis is the fact that it is a "strange land" that they are exiting. Israel not only leaves a strange land—Israel leaves a strange land to go home, and

¹⁵⁹ Robert Alter, *The Book of Psalms: A Translation with Commentary* (New York: W. W. Norton & Company, 2007), 405.

that home is the dwelling place of Y_{HWH}. Verse 1, then, functions as a temporal and spatial expansion, which sets the scene for v. 2. More specifically, the temporal expansion found in v. 1 is fronted when taking vv. 1 and 2 together. Verse 1 is a subordinate InfP to the CL in v. 2 in which the finite V is היתה. The word-order between cola is the same with the exception of the ellipsis of the InfP בצאת. The N^{NOM} of היתה, which is יהודה, also runs parallel with ישראל and בית יעקב thereby offering an additional level of cohesion beyond v. 1 functioning as a subordinate N^{CL} to v. 2. Finally, W. S. Prinsloo comments that, "Another conspicuous feature of 1 is the assonance effected by the numerous *e* sounds [...]." ¹⁶⁰

¹⁶⁰ W. S. Prinsloo, "Psalm 114: It Is Yahweh Who Transforms the Rock into a Fountain", *JNSL* 18 (1992), 165.

3.2.4.2 Text-Grammatical Analysis: 114:2

הִיתָה יְהוּדָה לְקֹדֶשׁ יִשְׂרָאֵל מִמְּשֻׁלֹּתָיו:

Judah became his sanctuary, Israel his dominion.

Figure 34: 114:2 Constituency Tree

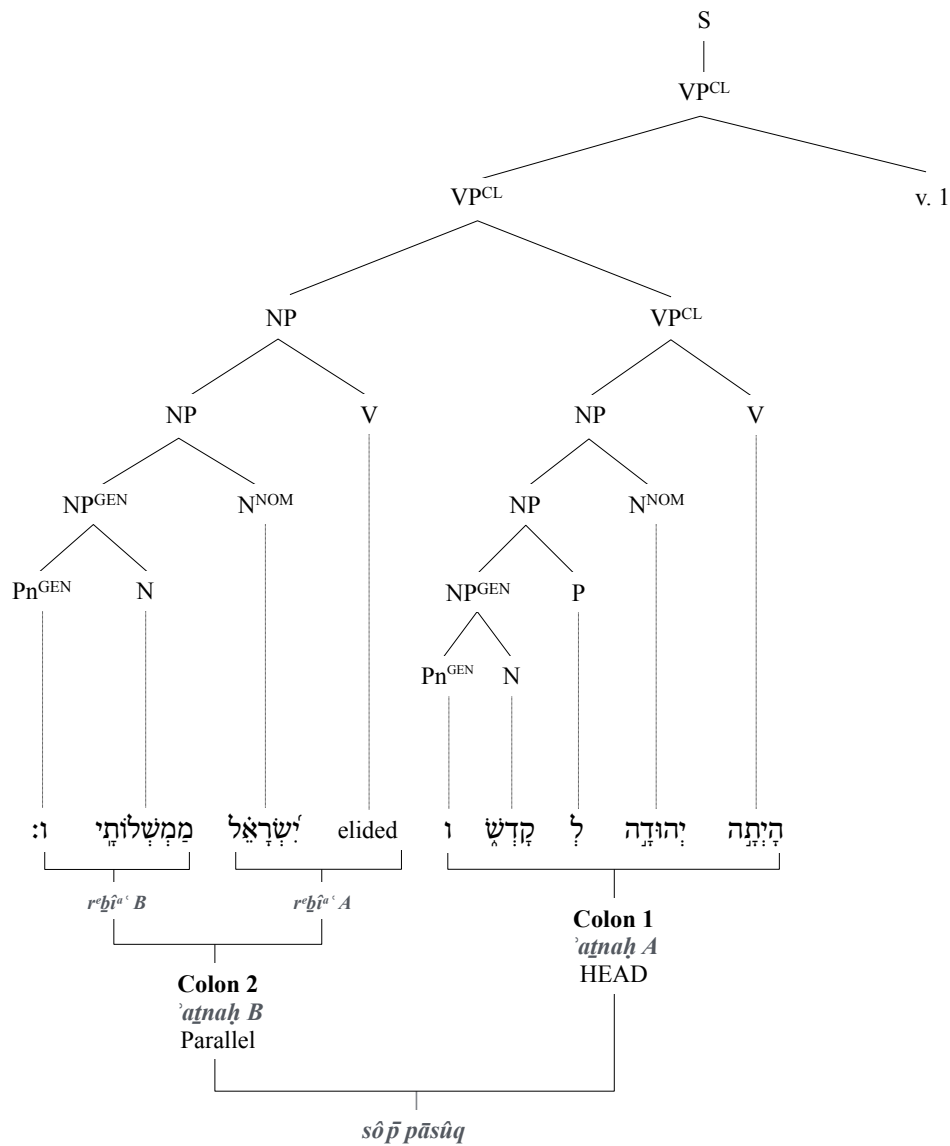


Figure 35: 114:2 Intercolon Relationship Diagram

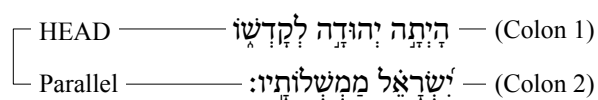
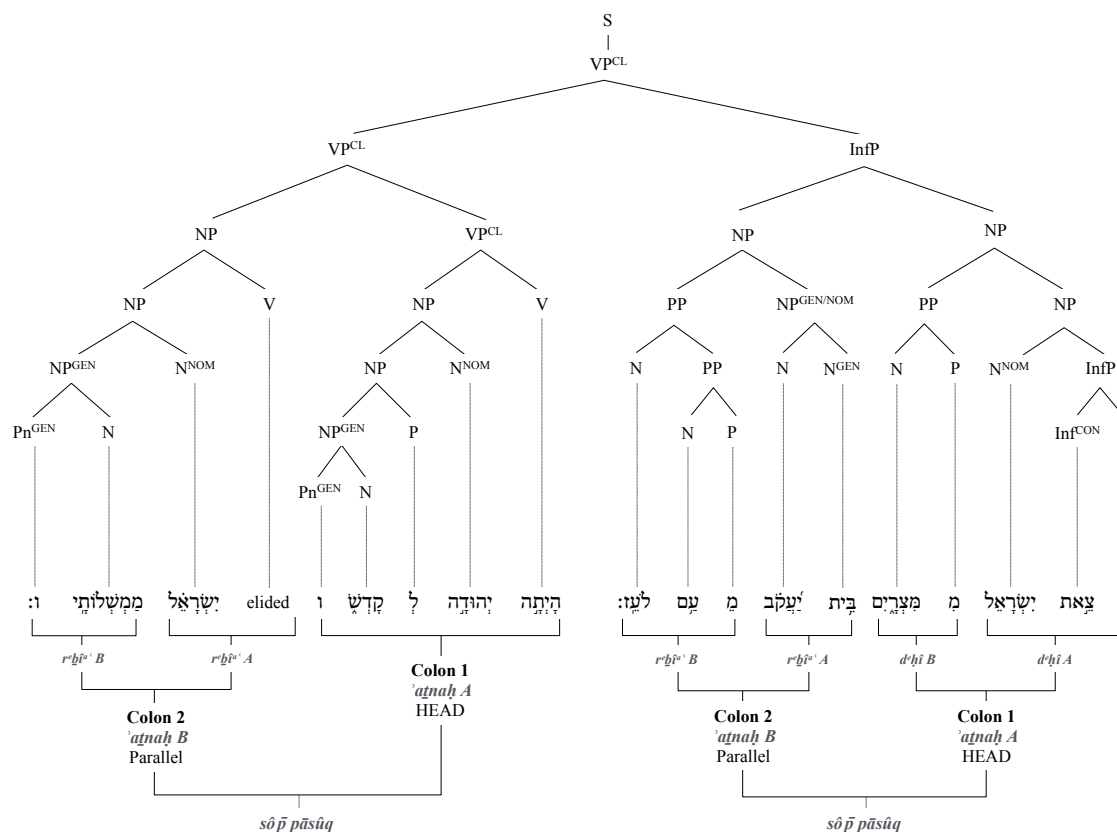


Figure 36: 114:1–2 Constituency Tree



3.2.4.2.1 Features of Cohesion

3.2.4.2.1.1 Grammatical-syntactic reiteration, collocation, and parallelism

- N (e.g., יהודה, קדש, ישראל, and ממשלותי).
- N^{NOM} (e.g., יהודה and ישראל).
- NP (e.g., יהודה לקדשו and ממשלותיו).
- [NP^{GEN} [N] [Pn^{GEN}]] (e.g., לקדשו and ממשלותיו).

3.2.4.2.1.2 Lexicogrammatical reiteration, collocation, and parallelism

- ישראל ממשלותיו [elided] // היתה יהודה לקדשו –

3.2.4.2.1.3 Lexicosemantic reiteration, collocation, and parallelism

- ישראל // יהודה
- לקדשו // ממשלותיו

3.2.4.2.1.4 Pronominal references

- Antecedent: יהוה; referent: ו in ממשלותיו and ו in לקדשו.

3.2.4.2.1.5 Ellipsis

- היתה.

3.2.4.2.1.6 Conjunctions

- None.

3.2.4.2.1.7 Other forms of cohesion

- Balanced (3 + 3) metre.
- Word-order reiteration between יהודה לקדשו // ישראל ממשלותיו.

3.2.4.2.2 Features of Deviation

3.2.4.2.2.1 Deviation through parallelism

- ישראל // יהודה.
- לקדשו // ממשלותיו.

3.2.4.2.2.2 Other forms of deviation

- None.

3.2.4.2.3 Foregrounded Elements

3.2.4.2.3.1 Foregrounding through reiteration and parallelism

- Foregrounding of Y_{HWH}'s reign over his people through the parallelism of לקדשו and ממשלותיו.

3.2.4.2.3.2 Other forms of foregrounding

– None.

3.2.4.2.4 Commentary

Verse 2 is a 3 + 3, HEAD + Parallel bicolon. Verse 2 is syntactically linked to v. 1 marked by the finite V היתה, which links with the temporal InfPs in v. 1. The finite V indicates that the semantic thrust is to be found in v. 2. The psalmist is more interested in *what* Judah and Israel became than *when* they became it, although the *when* is important (marked through fronting). In other words, the outcome is stressed with temporal concerns subordinated. Additionally, Gerstenberger, like Brueggemann, notes that, "The infinitive construction with concomitant subordination of the second poetic line (narrative style) is rare in the Psalter (cf. 95:7d–9; 105:12–13; 137:1–2) and signals a particular historical reflection and theological reasoning."¹⁶¹

There is clear synonymous semantic parallelism between the two cola of the bicolon in v. 2. יהודה is parallel with ישראל, and לקדשו with ממשלותיו.¹⁶² There is also grammatical reiteration through the Pn^{GEN} ה. God's people are not only *a* place of dwelling, but *YHWH's* place of dwelling. The elision of the C as well as the V in colon 2 of v. 2 provides an additional level of cohesion between cola beyond mere juxtaposition. Prinsloo, once again, adds that, "Another characteristic of 2 is that there is no direct reference to Yahweh here, but merely an indirect reference to Him by way of the third-person suffixes. This subtle reference creates deliberate tension that is only resolved towards the end of the poem."¹⁶³

¹⁶¹ Gerstenberger, *Psalms Part 2*, 281.

¹⁶² Some have noted that the separation of יהודה and ישראל here implies the possibility of a post-divided monarchy date for this psalm (see A. Weiser, *The Psalms* (The Old Testament Library; Philadelphia: WJK, 709).

¹⁶³ Prinsloo, "Psalm 114", 166.

3.2.4.3 Text-Grammatical Analysis: 114:3

הַיָּם רָאָה וַיָּנֹס הַיַּרְדֵּן יָסַב לְאַחֲוֹר:

The sea saw and fled. The Jordan turned back.

Figure 37: 114:3 Constituency Tree

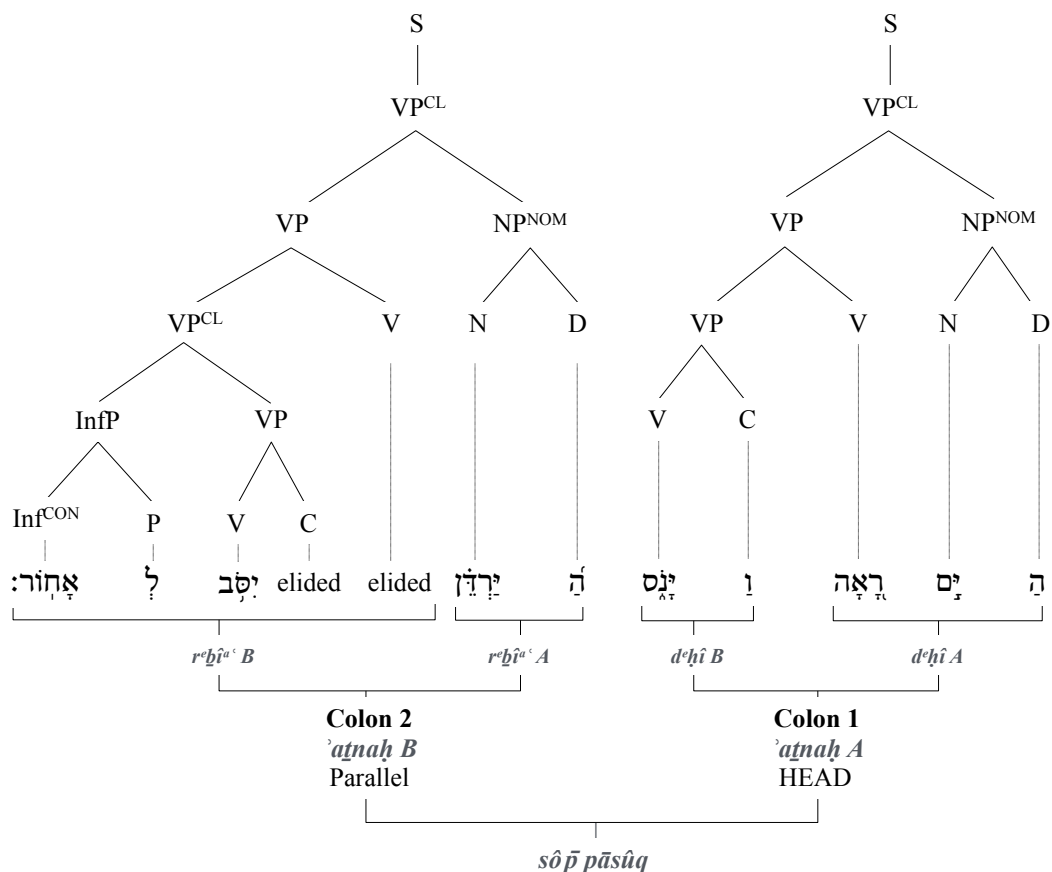
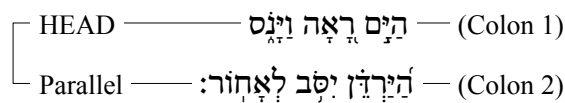


Figure 38: 114:3 Intercolon Relationship Diagram



3.2.4.3.1 Features of Cohesion

3.2.4.3.1.1 Grammatical-syntactic reiteration

- [NP^{NOM} [D] [N]] (e.g., הַיָּם and הַיַּרְדֵּן).
- VP (e.g., רָאָה וַיָּנֹס and יָסַב לְאַחֲוֹר).
- *Yiqṭōl* Vs (e.g., וַיָּנֹס and יָסַב).

3.2.4.3.1.2 Lexicogrammatical reiteration, collocation, and parallelism

– הים ראה וינס // הירדן יסב לאחר –

– הים // הירדן –

– ראה וינס // לאחר –

3.2.4.3.1.3 Lexicosemantic reiteration, collocation, and parallelism

– וינס // יסב –

– הים // הירדן –

3.2.4.3.1.4 Pronominal references

– None.

3.2.4.3.1.5 Ellipsis

– ראה –

3.2.4.3.1.6 Conjunctions

– וינס in ו –

3.2.4.3.1.7 Other forms of cohesion

– Word-order reiteration.

– Balanced (3 + 3) metre.

3.2.4.3.2 Features of Deviation

3.2.4.3.2.1 Deviation through parallelism

– הים // הירדן –

– וינס // יסב לאחר –

3.2.4.3.2.2 Other forms of deviation

– None.

3.2.4.3.3 Foregrounded Elements

3.2.4.3.3.1 Foregrounding through reiteration and parallelism

- Personified reaction of nature foregrounded through the parallelism of both // הים
וּיָנֵס // יִסַּב לְאַחֲזֹר and הִירְדֵּן.
- Foregrounding of water through the parallelism of הים and הִירְדֵּן.

3.2.4.3.3.2 Other forms of foregrounding

- Foregrounding of the creation through N^{NOM} fronting.
- Foregrounding of the response of nature through personification.

3.2.4.3.4 Commentary

Verse 3 is a 3 + 3, HEAD + Parallel bicolon. There is strong semantic parallelism between the two cola in v. 3, however, there is a textured semantic relationship between vv. 1–2 and v. 3. Verse 3, by introducing a new theme through personification, creates a new semantic layer to the poem. Verses 1–2 focus on *what* and *when* God's people *became*. Verse 3, however, is interested in nature's response to the theophany. If Y_{HWH} can make the waters flee, then he can certainly make Israel and Judah into a holy dwelling place. Even with this semantic shift that creates texture between vv. 1–2 and v. 3, cohesion is achieved implicitly in the sense that in v. 2 people take on inanimate characteristics and in v. 3, nature takes on human characteristics. There is a comparison then, between nature and God's people who both took on a new form in the event of the exodus. This structure affirms that the exodus is *the* monumental, nation defining, cosmos changing event of the HB. Furthermore, with the placement of the Egyptian Hallel in Book V, it is implicit that deliverance from exile will be much the same with the return of the reign of Y_{HWH}.

There is a lesser grammatical parallelism between the two cola making up the bicolon of v. 3. Colon 1 has two finite Vs (נוֹס and רָאָה) and colon 2 has only one finite V (סָבַב). In

colon 2, the PP לאחור takes the place of a possible second V thereby creating deviation for texture.

3.2.4.4 Text-Grammatical Analysis: 114:4

הַהָרִים רָקְדוּ כְּאַיִלִים גְּבֻעוֹת כְּבִנִּי-צֹאן:

The mountains leapt like rams; the hills like lambs

Figure 39: 114:4 Constituency Tree

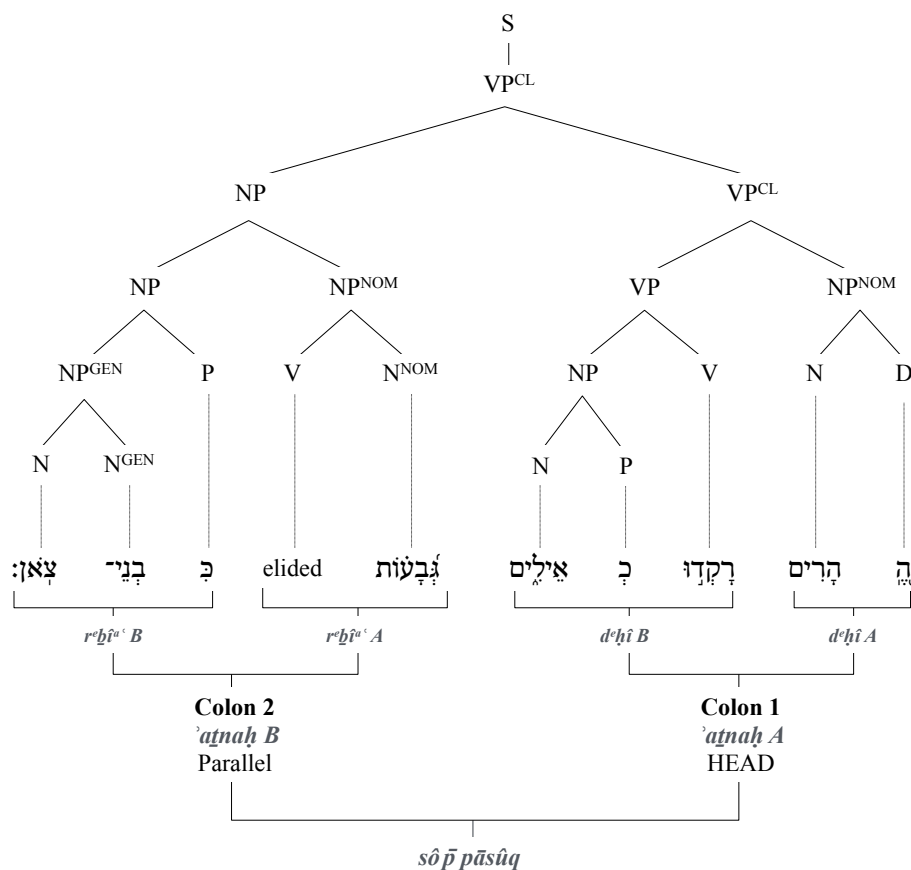
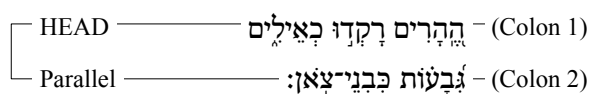


Figure 40: 114:4 Intercolon Relationship Diagram



3.2.4.4.1 Features of Cohesion

3.2.4.4.1.1 Grammatical-syntactic reiteration

- [NP [D] [N]] (e.g., הַהָרִים and גְּבֻעוֹת).
- NP (e.g., כְּאַיִלִים and כְּבִנִּי-צֹאן).
- P (e.g., כ).

3.2.4.4.1.2 Lexicogrammatical reiteration, collocation, and parallelism

- ההרים רקדו כאילים // גבעות כבני־צאן [elided V]
- ההרים // גבעות.
- כאילים // כבני־צאן.

3.2.4.4.1.3 Lexicosemantic reiteration, collocation, and parallelism

- אלים // בני־צאן.
- הרים // גבעות.
- ב.

3.2.4.4.1.4 Pronominal references

- None.

3.2.4.4.1.5 Ellipsis

- רקדו.

3.2.4.4.1.6 Conjunctions

- None.

3.2.4.4.1.7 Other forms of cohesion

- Balanced (3 + 3) metre.

3.2.4.4.2 Features of Deviation

3.2.4.4.2.1 Deviation through parallelism

- ההרים רקדו כאילים // גבעות כבני־צאן.
- ההרים // גבעות.
- כאילים // כבני־צאן.

3.2.4.4.2.2 Other forms of deviation

- None.

3.2.4.4.3 Foregrounded Elements

3.2.4.3.3.1 *Foregrounding through reiteration and parallelism*

- Foregrounding of uneven terrain through the parallelism of גבעות and ההרים.

3.2.4.3.3.2 *Other forms of foregrounding*

- Foregrounding of the reactive behaviour of nature through personified simile (כאילים and כבני־צאן).
- Foregrounding of the N^{NOM}s through fronting (e.g., ההרים רקדו).

3.2.4.4.4 Commentary

Verse 4 is a 3 +3, HEAD + Parallel bicolon. Linguistic parallelism (both semantic and grammatical-syntactic) as well as imagery and terseness are heavily present in v. 4. There is only one finite V that functions as the central point of action for both cola. The terseness comes with the double duty of the V (רקדו) applying to both N^{NOM}s (ההרים in the first colon and גבעות in the second colon). It is both mountains and hills that are skipping (רקד) that give us our terseness and imagery. There is a secondary feature of terseness and that is the omission of the C 1 between cola.

Cohesion occurs through the parallelism here. גבעות is in parallel with ההרים. The lack of definite article on the second N^{NOM} seems inconsequential, however it is a significant point of deviation from the pattern set by ההרים, which could be counted as a ballast variant. An obvious second point of parallelism on the same semantic level as ההרים and גבעות is their comparison to כאילים and בני־צאן. The simile that runs through both cola, once again, reinforces the cohesion that comes with the semantic pairing.

3.2.4.5 Text-Grammatical Analysis: 114:5

מה־לֶךְ הַיָּם כִּי תִגּוֹס הִירְדֵּן תִּסָּב לְאַחֹר:

Why is it, oh sea, that you flee? O Jordan, you turn back?

Figure 41: 114:5 Constituency Tree

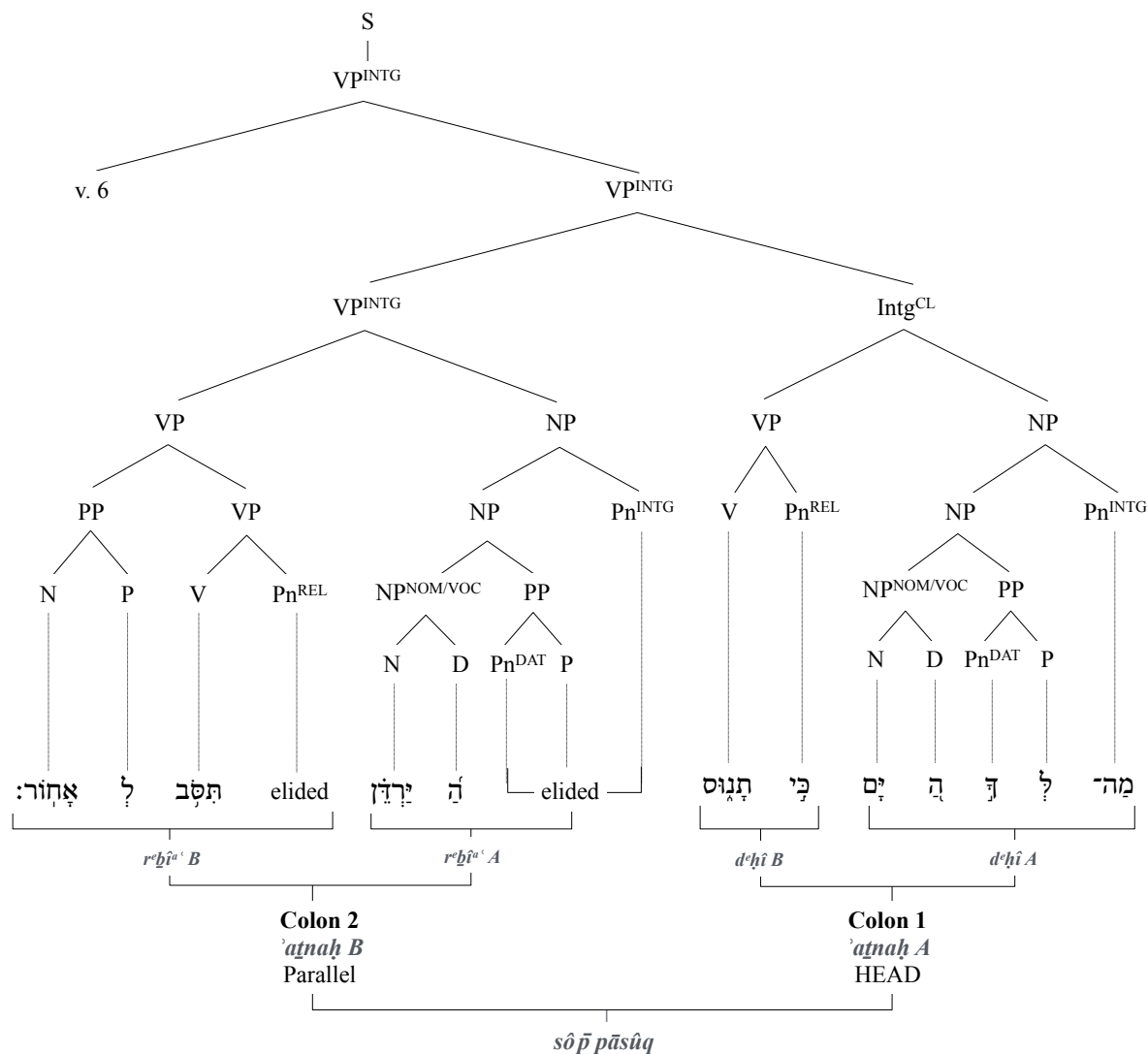
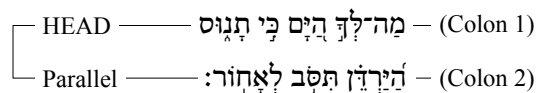


Figure 42: 114:5 Intercolon Relationship Diagram



3.2.4.5.1 Features of Cohesion

3.2.4.5.1.1 Grammatical-syntactic reiteration

– [NP^{NOM} [D] [N]] (e.g., הַיָּם and הִירְדֵּן).

- PP (e.g., לך and לאחר).
- *Yiqṭōl* Vs (e.g., תנוס and תסב).

3.2.4.5.1.2 Lexicogrammatical reiteration, collocation, and parallelism

- הים כי תנוס // הירדן תסב לאחר.
- הים // הירדן.
- תנוס // תסב לאחר.

3.2.4.5.1.3 Lexicosemantic reiteration, collocation, and parallelism

- ים // ירדן.

3.2.4.5.1.4 Pronominal references

- None.

3.2.4.5.1.5 Ellipsis

- מה-לך.

3.2.4.5.1.6 Conjunctions

- None.

3.2.4.5.1.7 Other forms of cohesion

- Balanced (3 + 3) metre.
- Word-order reiteration.

3.2.4.5.2 Features of Deviation

3.2.4.5.2.1 Deviation through parallelism

- הים כי תנוס // הירדן תסב לאחר.

3.2.4.5.2.2 Other forms of deviation

- None.

3.2.4.5.3 Foregrounded Elements

3.2.4.5.3.1 *Foregrounding through reiteration and parallelism*

- Foregrounding of nature's personified behaviour through the parallelism of הים כי תנוסס // הירדן תסב לאחור.

3.2.4.5.3.2 *Other forms of foregrounding*

- Foregrounding of nature's personified reactive behaviour through the rhetorical question.
- Foregrounding of the creation through N^{NOM} fronting (e.g., הירדן תסב לאחור).

3.2.4.5.4 Commentary

Verse 4 is a 3 + 3, HEAD + Parallel bicolon. There is a substantial linguistic shift in v. 5 with the Pn^{INTG} and the shift to the present tense. The psalmist affirms the parody by addressing nature directly through the Pn^{INTG}. Exegetes have attributed this phenomenon to more than mere poetry. Weiser writes,

This original stylistic form is not only the fruit of an exuberantly flourishing poetical imagination; at the root of it is rather the peculiar character of the Old Testament religious interpretation of history which has arisen out of ideas associated with the cultus. Whole centuries of history are skipped, events long past are experienced in the representation of the *Heilsgeschichte* in the ritual as having an immediate actual significance [...]. This enables us to see why the poet with unprecedented dramatic power intervenes in events that happened centuries ago as if they had taken place just now, repeating in interrogative form what he has just narrated: 'What ails you, O sea, that you flee...?'¹⁶⁴

¹⁶⁴ Weiser, *The Psalms*, 712.

Zenger contributes to this by stating that, "from the point of view of poetics, this shift from the narrative perspective of the first two strophes to a conversational perspective in the direct address to the actors undoubtedly represents a dramatization."¹⁶⁵

There are only minor grammatical-syntactic differences between vv. 5 and 3. These differences, however, create a strong semantic shift. The shift is caused by the following features: (1) the Pn^{INTG} that frames the verse, (2) the direct address to nature, and (3) the change from *qātal* to *yiqṭōl*. There is also a texturing at work in the elision of ראה in v. 5. The psalmist could have said, "What is it to you, O sea that you *looked* and *fled*?" This would have been closer to the original phrasing of v. 3. The psalmist, however, says, "What is to you, O sea, that you flee?" Through the omission of ראה, the psalmist is emphasizing the sea's emotional reaction to what it has seen. What God has done, the very thing that the cosmos has witnessed with its own eyes, has solicited dramatic reaction from the very forces of nature.

The Pn^{REL} is omitted in the second colon thereby rendering quite literally, "What is it to you, O sea, that you flee, O Jordan you turn back?" This omission echoes the omission of the C between cola. A much more natural reading would be, "What is it to you, O sea, that you fee, and you Jordan, *that* you turn back?" (מה־לך הים כי תנוס והירדן כי תסב לאחור). Unsurprisingly, this is precisely the change that the LXX makes with καὶ σοί, ἰοῦδάν, ὅτι [...]. This emendation is not necessary. In fact, it does damage to the intentional effort of the poet to disrupt the pattern with elision and terseness thereby creating the very onomatopoeic style present here. The choppy nature of the syntactic arrangement reflects the choppy nature of what it is for water to flee.

The shift from the *qātal* to the *yiqṭōl* rushes the reader back into the past as if they were there at the very moment that the waters fled before YHWH. It is not, "Why *did* you flee?" It is, "Why *do* you flee?" Again, this verbal shift creates a deviation from the pattern

¹⁶⁵ Hossfeld and Zenger, *Psalms* 3, 191.

established in the previous verses thereby creating a sense of texture in the text as the reader moves forward.

3.2.4.6 Text-Grammatical Analysis: 114:6

הַהָרִים תִּרְקְדוּ כְּאַיִלִּים גְּבֻעוֹת כְּבָנִי־צֹאן:

O mountains, that you leap like rams, the hills like lambs?

Figure 43: 114:6 Constituency Tree

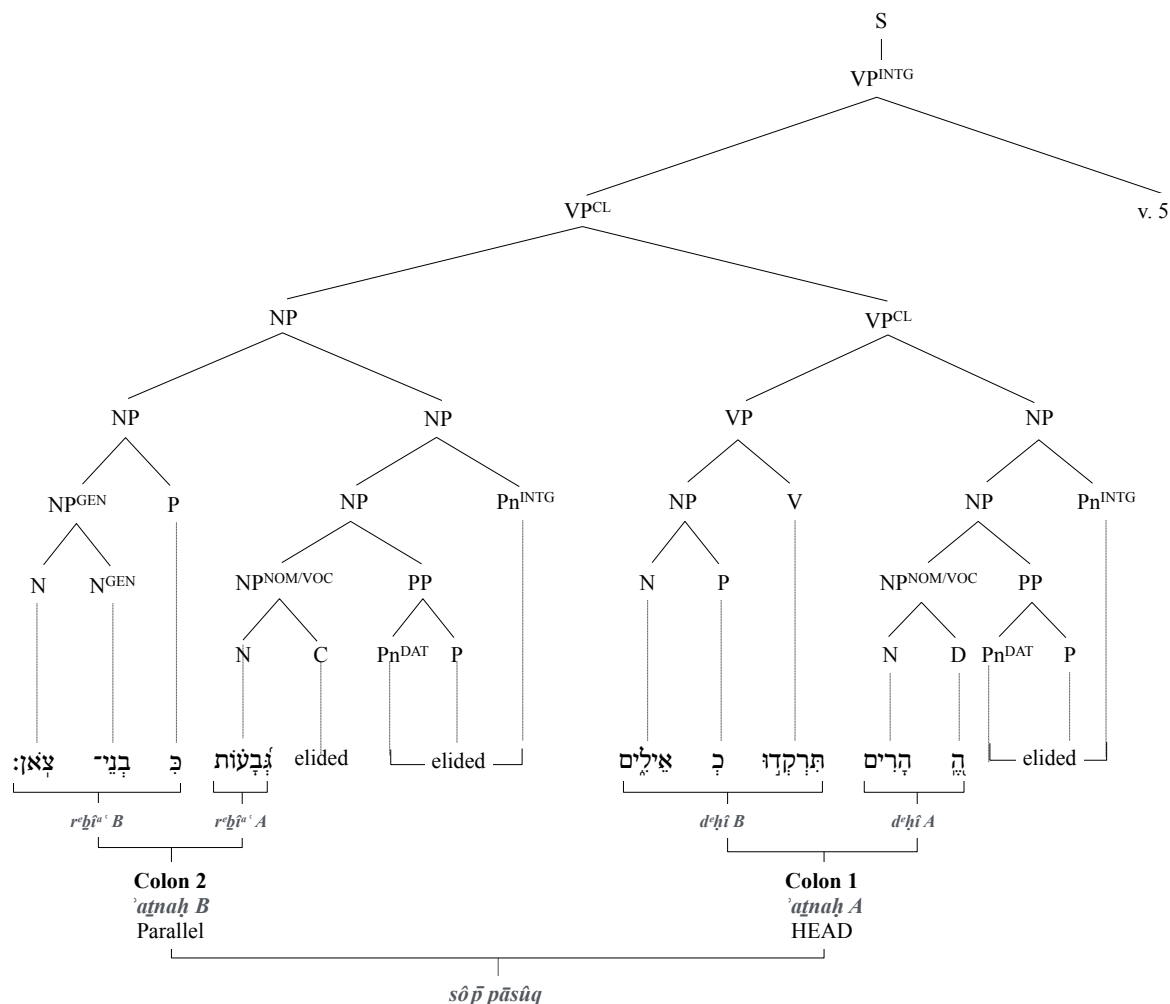
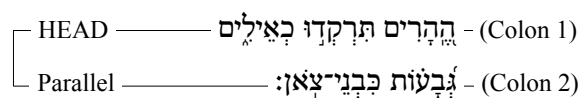


Figure 44: 114:6 Intercolon Relationship Diagram



3.2.4.6.1 Features of Cohesion

3.2.4.6.1.1 Grammatical-syntactic reiteration

- NP (e.g., הַהָרִים, כְּאַיִלִּים, and כְּבָנִי־צֹאן).
- P (e.g., כּ).

3.2.4.6.1.2 Lexicogrammatical reiteration, collocation, and parallelism

- ההרים תרקדו כאילים // גבעות כבני־צאן [elided V]
- ההרים // גבעות.
- כאילים // כבני־צאן.

3.2.4.6.1.3 Lexicosemantic reiteration, collocation, and parallelism

- הרים // גבעות.
- ב.
- אילים // בני־צאן.

3.2.4.6.1.4 Pronominal references

- None.

3.2.4.6.1.5 Ellipsis

- תרקדו.

3.2.4.6.1.6 Conjunctions

- None.

3.2.4.6.1.7 Other forms of cohesion

- Word-order reiteration.
- Balanced (3 + 3) metre.

3.2.4.6.2 Features of Deviation

3.2.4.6.2.1 Deviation through parallelism

- הרים // גבעות.

3.2.4.6.2.2 Other forms of deviation

- None.

3.2.4.6.3 Foregrounded Elements

3.2.4.6.3.1 *Foregrounding through reiteration and parallelism*

- Foregrounding of nature's personified behaviour through the parallelism of הָהָרִים

תרקדו באילים // גבעות כבני־צאן.

3.2.4.6.3.2 *Other forms of foregrounding*

- Foregrounding of nature's personified reactive response to YHWH's work through the extension of the rhetorical question introduced in the previous verse.
- Foregrounding of the creation through N^{NOM} fronting.

3.2.4.6.4 Commentary

Verse 6 is a 3 + 3, HEAD + Parallel bicolon. Verse 6 completes v. 5 by including the mountains and hills that were introduced as a part of the initial formula in vv. 3–4. Verse 6 *almost* mimics v. 4 (in a similar fashion as v. 5 and v. 3). The differences between vv. 5 and 3 that were noted above are present yet again here, but with a substantial variation. Again, LXX emends the text by adding the Pn^{REL} that makes for a smoother reading. This, once again, disrupts the choppy nature of how the poem is intended to be read.

3.2.4.7 Text-Grammatical Analysis: 114:7

מִלְפָּנֵי אֲדֹנָי חֹלִי אֶרֶץ מִלְפָּנֵי אֱלֹהֵי יַעֲקֹב:

in the presence of the Lord, tremble, O earth, in the presence of the God of Jacob,

Figure 45: 114:7 Constituency Tree

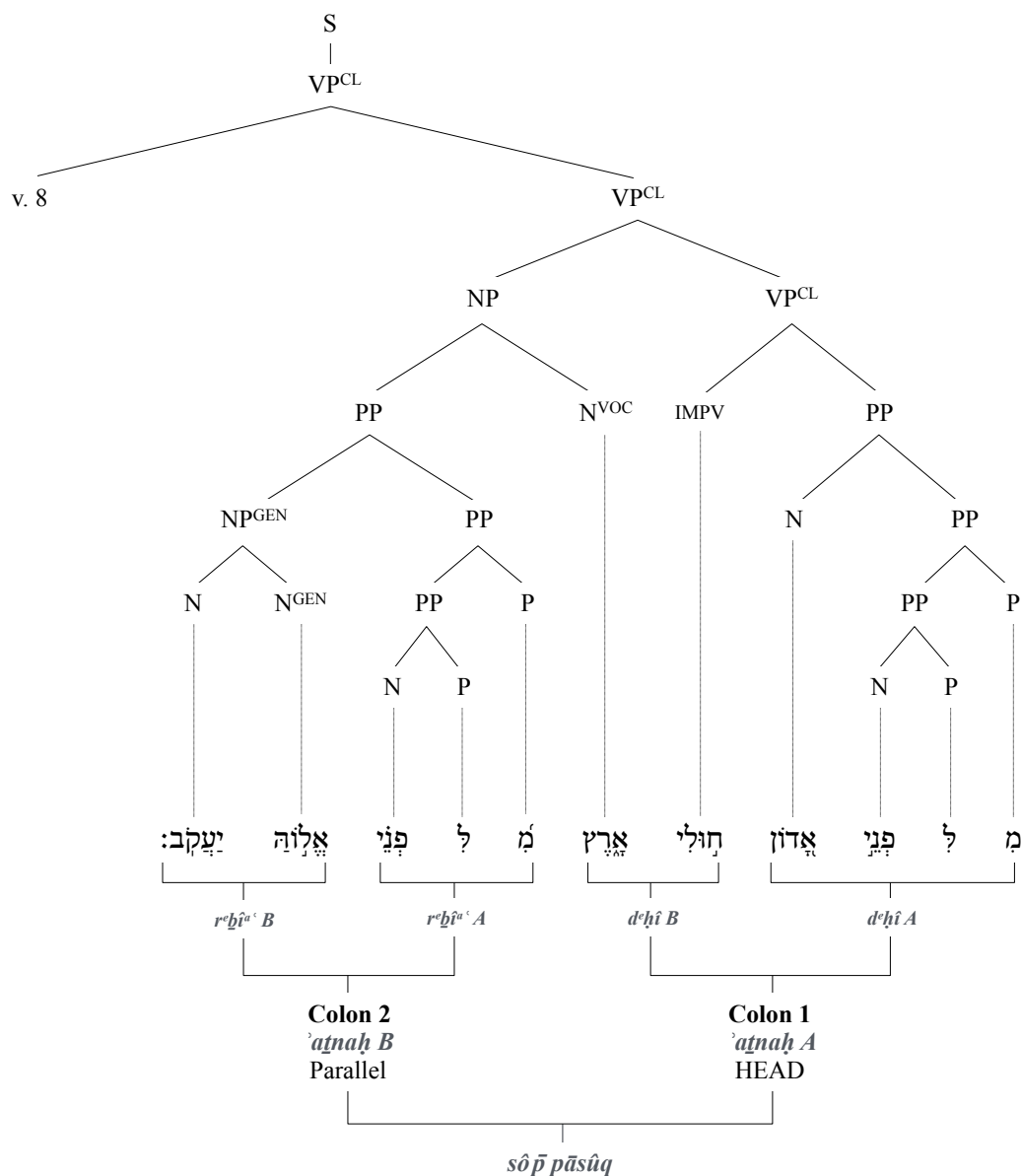


Figure 46: 114:7 Intercolon Relationship Diagram

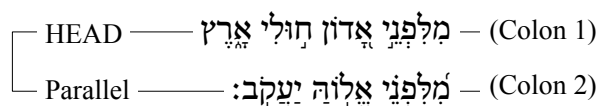
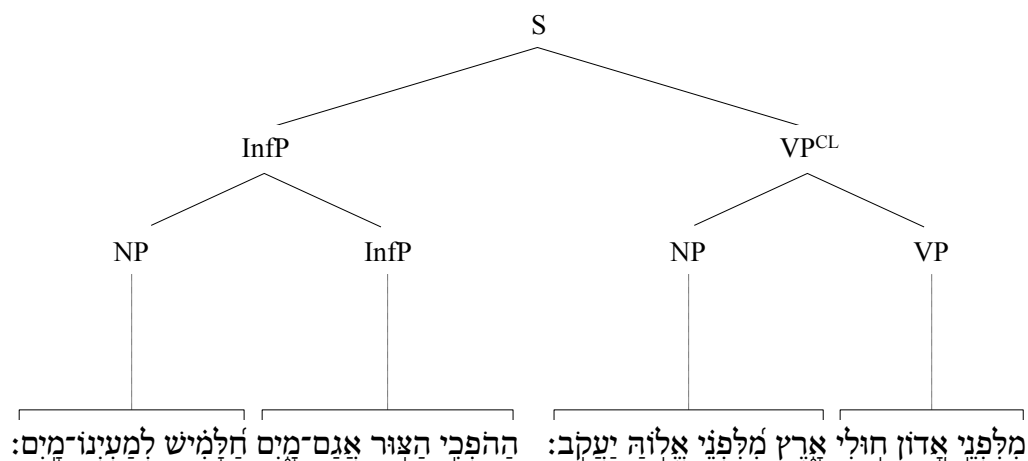


Figure 47: 114:7–8 Constituency Tree



3.2.4.7.1 Features of Cohesion

3.2.4.7.1.1 Grammatical-syntactic reiteration

- N (e.g., אֶרֶץ and יַעֲקֹב).
- [PP [P] [PP [P] [N]]] (e.g., מִלְפָּנֵי).

3.2.4.7.1.2 Lexicogrammatical reiteration, collocation, and parallelism

- מִלְפָּנֵי אֲדֹנָי חוֹלִי אֶרֶץ // מִלְפָּנֵי אֱלֹהֵי יַעֲקֹב.
- מִלְפָּנֵי אֲדֹנָי // מִלְפָּנֵי אֱלֹהֵי יַעֲקֹב.
- אֲדֹנָי // אֱלֹהֵי יַעֲקֹב.

3.2.4.7.1.3 Lexicosemantic reiteration, collocation, and parallelism

- מִלְפָּנֵי.
- אֲדֹנָי // אֱלֹהֵי יַעֲקֹב.

3.2.4.7.1.4 Pronominal references

- None.

3.2.4.7.1.5 Ellipsis

- חוֹלִי.

3.2.4.7.1.6 Conjunctions

- None.

3.2.4.7.1.7 Other forms of cohesion

- None.

3.2.4.7.2 Features of Deviation

3.2.4.7.2.1 Deviation through parallelism

- אדון // אלוה יעקב.

3.2.4.7.2.2 Other forms of deviation

- Unbalanced (4 + 3) metre

3.2.4.7.3 Foregrounded Elements

3.2.5.7.3.1 Foregrounding through reiteration and parallelism

- Foregrounding of the presence of the God of Jacob through the reiteration and parallelism of אדון // אלוה יעקב.

3.2.4.7.3.2 Other forms of foregrounding

- Foregrounding on the command to tremble through the shift to an IMPV V (חולי).
- Foregrounding of the presence of Y^{HWH} through the fronting of the PP מלפני אדון in both cola.

3.2.4.7.4 Commentary

Verse 7 is a 4 + 3, HEAD + Parallel bicolon. Prinsloo points out that, "Here one could speak of an anaphora because both hemistichs start with the same word מלפני [...]. The repetition of this expression emphasises the idea that Yahweh is present. There is an ellipse in this

stich too, because the verb חולי [...] is absent in the second part of the stich."¹⁶⁶ Furthermore, v. 7 is a CL bicolon that couples two PPs pivoting on the V חולי and the voc ארץ. The N (אדון) in the first PP in colon 1 is expanded in colon 2 with אלוה יעקב. That is to say, the earth is trembling before not just any God, but the God of Jacob. The repeated spatial PPs highlight the emphasis on that which causes the earth to tremble: the presence of the God of Jacob. It is the very presence of Y_{HWH} himself that causes the creation to be in dread. The fronting of the PPs in both cola places further accent on this point further still.

¹⁶⁶ Prinsloo, "Psalm 114", 169.

3.2.4.8 Text-Grammatical Analysis: 114:8

הַהֶפְכִי הַצֹּר אֶגְס־מַיִם חֲלָמִישׁ לְמַעֲיָנו־מַיִם:

the one who turns the rock into a pool of water, the flint into a spring of water?

Figure 48: 114:8 Constituency Tree

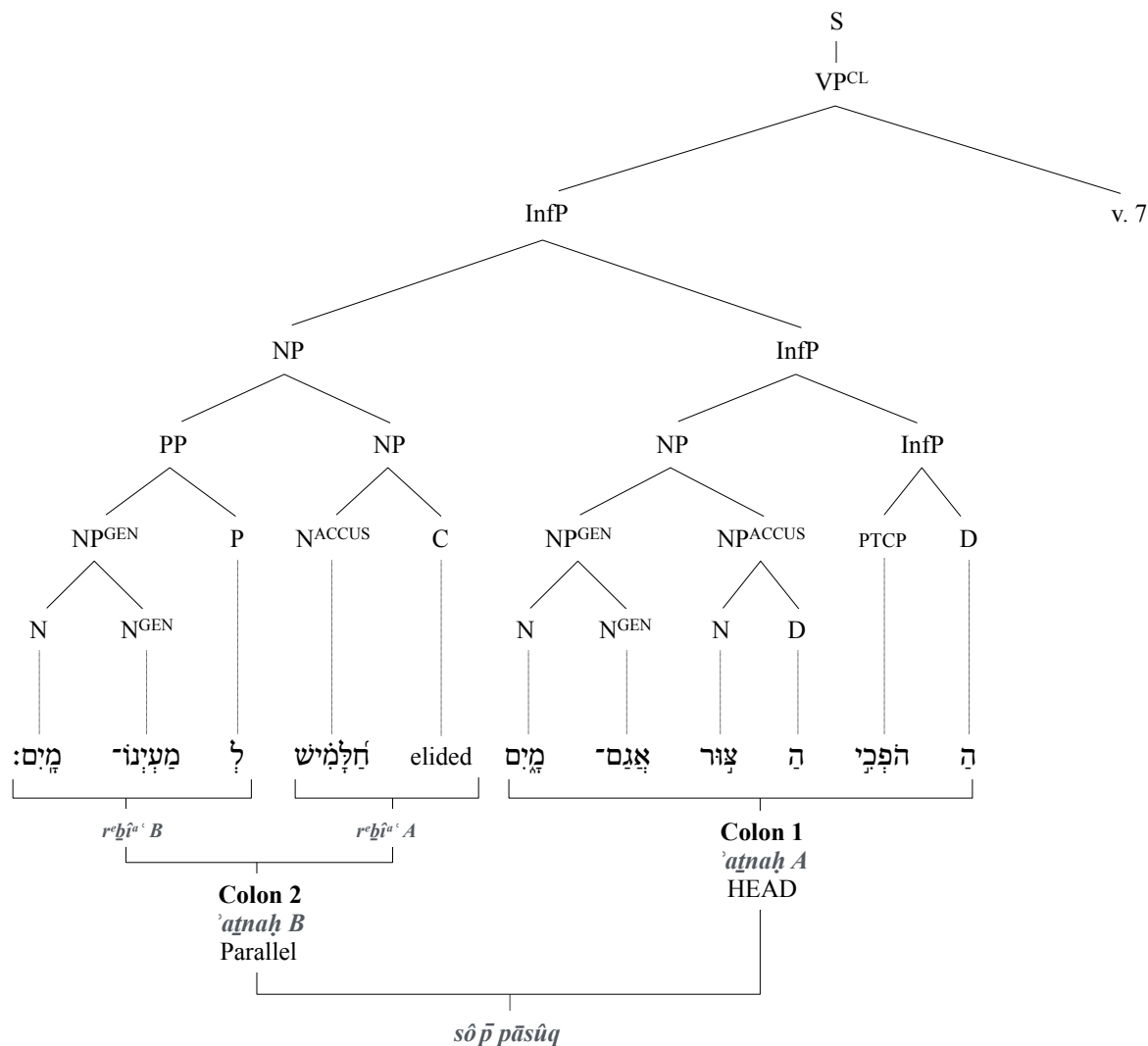
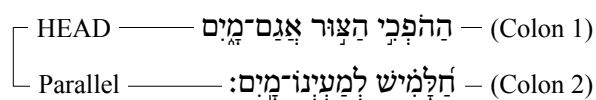


Figure 49: 114:8 Intercolon Relationship Diagram



3.2.4.8.1 Features of Cohesion

3.2.4.8.1.1 Grammatical-syntactic reiteration

– D (e.g., הַ in הַהֶפְכִי and הַ in הַצֹּר).

- N (e.g., חלמיש, צור, and מעינו־מים).
- [NP^{GEN} [N^{GEN}] [N]] (e.g., אגם־מים and מעינו־מים).

3.2.4.8.1.2 Lexicogrammatical reiteration, collocation, and parallelism

- ההפכי הצור אגם־מים // חלמיש למענו־מים.
- אגם־מים // למענו־מים.

3.2.4.8.1.3 Lexicosemantic reiteration, collocation, and parallelism

- צור // חלמיש.
- מים.
- אגם־מים // למענו־מים.

3.2.4.8.1.4 Pronominal references

- None.

3.2.4.8.1.5 Ellipsis

- ההפכי (v. 8).

3.2.4.8.1.6 Conjunctions

- None.

3.2.4.8.1.7 Other forms of cohesion

- None.

3.2.4.8.2 Features of Deviation

3.2.4.8.2.1 Deviation through parallelism

- צור // חלמיש (v. 8).
- אגם־מים // למענו־מים (v. 8).

3.2.4.8.2.2 Other forms of deviation

- Unbalanced (4 + 3) metre.

3.2.4.8.3 Foregrounded Elements

3.2.4.8.3.1 Foregrounding through reiteration and parallelism

- Foregrounding of the theophany's impact on *water* through the reiteration and parallelism of אגם-מים // למעינו-מים.

3.2.4.8.3.2 Other forms of foregrounding

- The activity of YHWH through the fronting of ההפכי.

3.2.4.8.4 Commentary

Verse 8 is a 4 + 3, HEAD + Parallel bicolon made up of a single NP^{CL}. Verse 8 is also grammatically continuous with the CL introduced in v. 7. It is an expansion, or elaboration on the identity of אלוה יעקב in the sense that it is, “a clause or a phrase [...] consisting of a participle [...] that expands on the action of the main verb on which it depends.”¹⁶⁷ His identity is developed through the description of his actions in nature, but not in a general sense, rather, in a particular act linked to the story of the deliverance from Egypt. The psalmist is reiterating that the God who created and controls nature is the God of Jacob.

Terseness prevails once again through the omission of the C between cola 1 and 2. Cohesion occurs through the PTCP HEAD that applies to the phrases that follow. There is straightforward synonymous semantic parallelism once again between the cola in v. 8. There is no deviation in word-order between cola 1 and 2: הלמיש למעינו-מים // הצור אגם-מים. There are, however, two minor expansions on the pattern in colon 2. First, there is a Pn^{GEN} added to מעין thereby specifying this “spring of water” as “*his* spring of water.” Second, the P ל is added to מעינו thereby creating a second expansion to the pattern in colon 1.

As we will see in Psalm 115:18, the placement of vv. 7–8 at the end the poem gives

¹⁶⁷ Steven E. Runge and Joshua R. Westbury, eds., *The Lexham High Definition Old Testament: Glossary* (Lexham High Definition Old Testament; Bellingham, WA: Lexham Press, 2012).

readers a telescopic look back through the content of the poem. These verses strike a final harmonious chord with the themes running through the poem: (1) Y_{HWH} is the powerful Creator, (2) Y_{HWH} is the God of Jacob, and (3) Y_{HWH} uses his power to save his people.

3.2.5 Macrostructural Analysis: 114

3.2.5.1 Overview: 114

- A. Stanza 1: Redeemed to be a Sanctuary (vv. 1–2)
 - 1. Strophe 1: God's People Redeemed (v. 1)
 - 2. Strophe 2: God's People Become His Dwelling Place (v. 2)
- B. Stanza 2: Nature Responds to the Epiphany (vv. 3–4).
 - 1. Strophe 1: The Waters Looked and Fled (v. 3)
 - 2. Strophe 2: The Mountains Skipped Away (v. 4)
- C. Stanza 3: Why Is It, O Sea and Mountains, that You Flee? (vv. 5–6)
 - 1. Strophe 1: Why Do You Flee, O Waters? (v. 5)
 - 2. Strophe 2: Why Do You Flee, O Mountains? (v. 6)
- D. Stanza 4: Tremble at the Presence of the God of Jacob, the Creator God (vv. 7–8)
 - 1. Strophe 1: Tremble, O Earth, at the Presence of the God of Jacob (v. 7)
 - 2. Strophe 2: The God of Jacob is the Creator God (v. 8)

Almost all commentators divide Psalm 114 into four, two-verse stanzas.¹⁶⁸ The most natural literary-linguistic reading of the text aligns with Hossfeld's observation that, "on the level of clausal syntax, Psalm 114 can be clearly divided into four sections: vv. 1–2, 3–4, 5–6, 7–8, which we can regard as four strophes of two bicola each or of a single tetracolon apiece."¹⁶⁹ Both the opening stanza (vv. 1–2) and the closing stanza (vv. 7–8) demonstrate a grammatical dependency thereby creating an *inclusio*. Each bicolon in the additional strophes consists of independent CLS. Goldingay adds that, "As well as coming in pairs, all eight lines

¹⁶⁸ See Hossfeld and Zenger, *Psalms* 3, 191; deClaisé-Walford, "Book Five of the Psalter", 850; Allen, *Psalms 101–150*, 140; Terrien, *The Psalms*, 767; Goldingay, *Psalms 90–150*, 321; Auffret, "Notes conjointes sur la structure littéraire des Psaumes 114 et 29", *Est Bib* 37 (1978), 103–7; Watson, *Classical Hebrew Poetry*, 189–90; and Prinsloo, "Psalm 114".

¹⁶⁹ Hossfeld and Zenger, *Psalms* 3, 191.

are internally parallel, with different phrases in the first colon also applying to the second."¹⁷⁰ Furthermore, nature's reaction to the presence of the divine warrior is framed with events involving water (vv. 3 and 8).

Stanza 1, a bicolon with a strong internal synonymous semantic and grammatical parallelism frame, thrusts forward the theme of Israel as YHWH's covenant people and dwelling place through the reiteration of proper name designations for Israel as well as repetition of terms with semantic domains related to places of dwelling.

Stanza 2, like stanza 1, has a synonymous semantic and grammatical parallelism frame. There is a strong semantic shift, however, moving from strophe 1 to 2 from Israel becoming YHWH's dwelling place to the personified reaction of nature when she witnessed YHWH's redemptive work. This shift represents an external deviation moving from strophe 1 to strophe 2.

Stanza 3, continuing in the same semantic vein as stanza 2, continues the personification of nature through a rhetorical question. Remaining in place, however, is the framing parallelism that characterised strophes 1–2.

The fourth and final stanza continues the pattern of personification within a parallelism framework, but deviates from verbal pattern by introducing an IMPV (חולי). Also setting stanza 4 apart is the first mention of אלהים (in the NP^{GEN} אלוה יעקב). On the absence of the tetragrammaton, van der Lugt, unlike most commentators, expands the four-part structure by dividing the four strophes into two, two-part stanzas (vv. 1–4 and vv. 5–8).¹⁷¹ Drawing on Bauer, van der Lugt finds the symbolic presence of the tetragrammaton in the number 26 (the numeric value of the tetragrammaton) which is the total word count of the poem (52) divided by the two cantos.¹⁷² While this is an interesting and thought-provoking observation, it is

¹⁷⁰ Goldingay, *Psalms 90–150*, 321.

¹⁷¹ Van der Lugt, *Cantos and Strophes in Biblical Hebrew Poetry III*, 256.

¹⁷² Ibid., 258.

questionable whether it can function as a valid criterion for being identified as a macrostructural delineation marker.

Gerstenberger's division of the poem into two stanzas (vv. 1–2 and vv. 3–8) based on the semantic shift from the account of the exodus to dramatisation of the event is persuasive because it accounts for the obvious relationship between vv. 3–4 and vv. 5–6.¹⁷³ Van Gemeren, however, identifies a chiasm constructed of three stanzas: (A) The Covenantal People (vv. 1–2); (B) The Witness of Nature (vv. 3–6); (A') The Covenantal God (vv. 7–8).¹⁷⁴ One obvious problem with this division is that nature is still very present in the last strophe (vv. 7–8), however, this designation does justice to the dominant theme of Israel's and YHWH's covenant relationship. Furthermore, vv. 5–6 are marked off as a separate unit from vv. 3–4 through (1) the fronted rhetorical question, and (2) the shift in V conjugation that results from a direct address to nature.

¹⁷³ Gerstenberger, *Psalms Part 2*, 281.

¹⁷⁴ Willem A. VanGemeren, "Psalms", *The Expositor's Bible Commentary* 5 (ed. Tremper Longman III and David E. Garland; Grand Rapids: Zondervan, 2008), 835.

3.2.5.2 Stanza 1: Redeemed to be a Sanctuary (vv. 1–2)

A. Stanza 1: Redeemed to be a Sanctuary (vv. 1–2)

1. Strophe 1: God's People Redeemed (v. 1)
2. Strophe 2: God's People Become His Dwelling Place (v. 2)

3.2.5.2.1 Features of Cohesion

3.2.5.2.1.1 Grammatical-syntactic reiteration

- N^{NOM} (e.g., יהודה (v. 2); ישראל (v. 2)).
- [NP^{GEN} [N] [Pn^{GEN}]] (e.g., קדשו (v. 2); ממשלותיו (v. 2)).
- P (e.g., ב in בצאת (v. 1); ל in לקדשו (v. 2)).
- PP (e.g., ממצרים (v. 1); מעם לעז (v. 1)).

3.2.5.2.1.2 Lexicogrammatical reiteration, collocation, and parallelism

- בצאת ישראל ממצרים // בית יעקב מעם לעז (v. 1).
- היתה יהודה לקדשו // היתה ישראל ממשלותיו (v. 2).

3.2.5.2.1.3 Lexicosemantic reiteration, collocation, and parallelism

- יהודה // ישראל // בית יעקב (vv. 1 and 2).
- ממצרים // מעם לעז (v. 1).
- ממשלותיו // לקדשו (v. 2).
- ו in קדשו and יו in ממשלותיו (v. 2).

3.2.5.2.1.4 Pronominal references

- Antecedent: supposed יהוה; referents: ו in קדשו and משלותיו (v. 2).

3.2.5.2.1.5 Ellipsis

- בית יעקב מעם לעז elided in colon 2 of v. 1 in the phrase בצאת.
- ישראל ממשלותיו elided in colon 2 of v. 2 in the phrase היתה.

3.2.5.2.1.6 Conjunctions

- None.

3.2.5.2.1.7 Other features of cohesion

- Chiasm in the word-ordering of ישראל - יהודה - בית יעקב.
- The stanza is framed by ישראל thereby creating an inclusio.
- Omission of the C ו at the front of both v. 1b and v. 2b.

3.2.5.2.2 Features of Deviation

3.2.5.2.2.1 Deviation through parallelism

- יהודה // בית יעקב // ישראל (vv. 1 and 2).
- ממצרים // מעם לעז (v. 1).
- לקדשו // ממשלותיו (v. 2).
- ו in קדשו and יו in ממשלותיו (v. 2).

3.2.5.2.2.2 Other forms of deviation

- Elision of HEAD Vs (בצאת and היתה; vv. 1 and 2).

3.2.5.2.3 Foregrounded Elements

3.2.5.2.3.1 Foregrounding through reiteration and parallelism

- Emphasis on Israel as the covenant people through the repetition of proper name designations (יהודה, ישראל, בית יעקב).
- Emphasis on location of dwelling through the repetition of terms with related semantic domain (ממצרים, עם לעז, קדש).

3.2.5.2.3.2 Other forms of foregrounding

- Emphasis on Israel as Y^{HWH}'s possession through the use of the third person Pn^{GEN} ו without an antecedent (v. 2).

Figure 50: 114 Strophe 1 Constituency Tree

3.2.5.2.4 Commentary

The dominant cohesive feature of strophe 1 is the grammatical dependence of vv. 1 and 2. The N ישראל frames stanza 1 as the first and last proper name mentioned among the four proper names in the stanza. The word-order is consistent throughout each stanza as well. Rather than the standard chiasmus word-order, there is a steady back-and-forth word-order in both cola. In terms of grammar, even though there is no antecedent, the repetition of the third person Pn^{GEN} has a cohesive function in v. 2.

3.2.5.3 Stanza 2: The Sea Looked and Fled (vv. 3–4)

B. Stanza 2: Nature Responds to the Epiphany (vv. 3–4)

1. Strophe 1: The Waters Looked and Fled (v. 3)
2. Strophe 2: The Mountains Skipped Away (v. 4)

3.2.5.3.1 Features of Cohesion

3.2.5.3.1.1 Grammatical-syntactic reiteration

- D (e.g., ה in הים (v. 3); ה in הירדן (v. 3); ה in ההרים (v. 4)).
- NP (e.g., כאילים (v. 4); בני־צאן (v. 4)).
- NP^{NOM} (e.g., הים (v. 3); הירדן (v. 3); ההרים (v. 4)).
- P (e.g., ל in לאחר (v. 3); כ in כאילים (v. 4); כ in כבי (v. 4)).
- *Qātal* Vs (e.g., רקדו (v. 4)).

3.2.5.3.1.2 Lexicogrammatical reiteration, collocation, and parallelism

- הים ראה וינס // הידן [ראה] יסב לאחר (v. 3).

3.2.5.3.1.3 Lexicosemantic reiteration, collocation, and parallelism

- ים // ירדן // הרים // גבעות (vv. 3–4).
- ים // ירדן (v. 3).
- הרים // גבעות (v. 4).
- אילים // בני־צאן (v. 4).
- ינס // יסב (v. 3).

3.2.5.3.1.4 Pronominal references

- None.

3.2.5.3.1.5 Ellipsis

- הירדן יסב לאחר ראה elided in colon 2 of v. 3 in the phrase הירדן יסב לאחר ראה.
- גבעות כבני־צאן רקדו elided in colon 2 of v. 4 in the phrase גבעות כבני־צאן רקדו.

3.2.5.3.1.6 Conjunctions

- None.

3.2.5.3.1.7 Other features of cohesion

- Grammatical dependence between cola 1–2 and 3–4.
- N^{NOM} initial Ss.
- Grammatical-syntactic parallelism between vv. 3–4.
- Repetition of verbal elision in both vv. 3 and 4 (ראה elided in v. 4 and רקדו in v. 4)
- Balanced (3 + 3) metre (vv. 3 and 4).

3.2.5.3.2 Features of Deviation

3.2.5.3.2.1 Deviation through parallelism

- Singular N^{NOM} to plural N^{NOM} (ים // הרים).
- Shift from definite N^{NOM}s (e.g., הים, הירדן, ההרים) to indefinite (e.g., גבעות).
- גבעות // הרים // ירדן // ים (vv. 3–4).
- ינס // יסב (v. 3).
- ים // ירדן (v. 3).

3.2.5.3.2.1 Other forms of deviation

- Elision of the V (or parallel) ראה from colon 1 to colon 2 in v. 3.
- Elision of the V (or parallel) רקדו from colon 1 to colon 2 in v. 4

3.2.5.3.3 Foregrounded Elements

3.2.5.3.3.1 Foregrounding through reiteration and parallelism

- הים ראה וינס // הידן [ראה] יסב לאחר (v. 3).

3.2.5.3.3.2 Other forms of foregrounding

- Emphasis on nature's reaction to theophany through personification.

- Accentuation on dominant elements of nature (water and mountains).
- Emphasis on the covenant relationship between Israel and Y^{HWH} in strophes 1 and 4 through the use of NP^{GEN}s (stanza 1: לקדשו and ממשלותיו; stanza 4: אלוהי יקעב).

3.2.5.3.4 Commentary

Stanza 2 is structured as an internal synonymous semantic, and grammatical-syntactic parallelism. Grammatically, it is held together through an ellipsis of the initial *qātal* V ראה moving from bicolon 1 to bicolon 2. Also in stanza 2 is consistency in fronting the N^{NOM} in both bicola. Furthermore, there is cohesion within each bicolon as the poet moves from general to specific. In v. 3 there is movement from the general "sea" to the more specific "Jordan". Additionally, cohesion is achieved through the repetition of the *qātal* + *yīqtōl* V formula in both bicola as well as through the repetition of the HEAD + Parallel intercolon relationship pattern.

Internal deviation occurs in stanza 2 through the varying personified features of nature as well as a move from singular subjects in v. 3 to plural subjects in v. 4. While there is consistency of types within each bicolon, there is deviation from v. 3 (bodies of water) to v. 4 (high places).

3.2.5.4 Stanza 3: Why Is It, O Sea, that You Flee? (vv. 5–6)

C. Stanza 3: Why Is It, O Sea and Mountains, that You Flee? (vv. 5–6)

1. Strophe 1: Why Do You Flee, O Sea? (v. 5)
2. Strophe 2: Why Do You Flee, O Mountains? (v. 6)

3.2.5.4.1 Features of Cohesion

3.2.5.4.1.1 Grammatical-syntactic reiteration

- D (e.g., ה in הירדן (v. 5); ה in ההרים (v. 6)).
- NP^{NOM} (e.g., הים (v. 5); הירדן (v. 5); ההרים (v. 6)).
- PP (e.g., לך (v. 5); לאחר (v. 5)).
- *Yiqṭōl* Vs (e.g., תנוס (v. 5); תסב (v. 5); תרקדו (v. 6)).

3.2.5.4.1.2 Lexicogrammatical reiteration, collocation, and parallelism

- הים כי תנוס // הירדן תסב לאחר (v. 5).
- ההרים תרקדו כאילים // גבעות כבני־צאן (v. 6).

3.2.5.4.1.3 Lexicosemantic reiteration, collocation, and parallelism

- ים // ירדן // הרים // גבעות (vv. 5–6).
- ים // ירדן (v. 5).
- הרים // גבעות (v. 6).
- כ (v. 6).
- אילים // בני־צאן (v. 6).
- תנוס // תסב (v. 5).

3.2.5.4.1.4 Pronominal references

- Postcedent: ים (v. 5); referent: ך in לך (v. 5).

3.2.5.4.1.5 Ellipsis

- גבעות כבני־צאן elided in colon 2 of v. 6 in the phrase גבעות כבני־צאן תרקדו.

- Elision of the IntgP מה־לך in v. 6.

3.2.5.5.1.6 Conjunctions

- None.

3.2.5.4.1.7 Other forms of cohesion

- Balanced (3 + 3) metre (vv. 5–6).

3.2.5.4.2 Features of Deviation

3.2.5.4.2.1 Deviation through parallelism

- Shift from [PP [P] [N]] to [PP [P] [NP^{GEN} [N^{GEN}] [N]]] (באילים // כבני־צאן; v. 6).
- בני־צאן // אילים (v. 6).
- Shift from definite N^{NOM}s (הירדן, הים, and ההרים) to indefinite (גבעות).
- ים // ירדן (v. 5).
- הרים // גבעות (v. 6).

3.2.5.4.2.2 Other forms of deviation

- Omission of the Pn^{REL} כי in all but colon 1.
- Movement from singular subjects in v. 3 (ים and ירדן) to plural in v. 4 (הרים and גבעות).
- Elision of the IntgP מה־לך in v. 6.

3.2.5.4.3 Foregrounded Elements

3.2.5.4.3.1 Foregrounding through reiteration and parallelism

- הים כי תנוס // הירדן תסב לאחר (v. 5).
- ההרים תרקדו כאילים // גבעות כבני־צאן (v. 6).

3.2.5.4.3.2 Other forms of foregrounding

- Emphasis on the majesty of Y^{HWH} and his redemptive presence through the continued personification that began in stanza 2.
- Emphasis on the majesty of Y^{HWH} and his redemptive presence through the shift in POV *via* a rhetorical question directed to nature.

3.2.5.4.4 Commentary

Marking the start of stanza 3 is the rhetorical question that disrupts the two-verse pattern established in vv. 3–4. The question presents a shift in POV. In stanza 2 nature is described in the third person and in stanza 3, *via* the rhetorical question, nature is addressed directly in the second person.

Cohesion occurs primarily through the theme of personification that continues until v. 7. Two additional cohesive patterns that began in stanza 2 that are carried through stanza 3, and that is both the word-order as well as grammatical-syntactic configuration. In both strophes the order is: (1) sea, (2) Jordan, (3) mountains, and then (4) hills. With this, the verbal roots are continuous from strophe 2 to 3, but not without a variation in conjugation: vv. 3–4 *qātal* (ראה) - *yīqtōl* (נוס) - *yīqtōl* (סבב) - *qātal* (רקד); vv. 5–6: *yīqtōl* (נוס) - *yīqtōl* - *yīqtōl* (סבב) - *yīqtōl* (רקד). There is also word-order consistency here in the Vs. Note the order: נוס - סבב - רקד in each stanza.

3.2.5.5 Stanza 4: Tremble at the Presence of the Lord (vv. 7–8)

D. Stanza 4: Tremble at the Presence of the God of Jacob, the Creator God (vv. 7–8)

1. Strophe 1: Tremble, O Earth, at the Presence of the God of Jacob (v. 7)
2. Strophe 2: The God of Jacob is the Creator God (v. 8)

3.2.5.5.1 Features of Cohesion

3.2.5.5.1.1 Grammatical-syntactic reiteration

- D (e.g., ה in ההפכי (v. 8); ה in הצור (v. 8)).
- [NP^{GEN} [N^{GEN}] [N]] (e.g., אלוה יעקב (v. 7); אגם־מים (v. 8); מעינינו־מים (v. 8)).
- PP (e.g., מלפני אדון (v. 7); מלפני אלוה יעקב (v. 7); למעינינו־מים (v. 8)).

3.2.5.5.1.2 Lexicogrammatical reiteration, collocation, and parallelism

- מלפני אדון חולי ארץ // [חולי] מלפני אלוה יעקב (v. 7).
- ההפכי הצור אגם־מים // [ההפכי] חלמיש למעינינו־מים (v. 8).

3.2.5.5.1.3 Lexicosemantic reiteration, collocation, and parallelism

- אדון // אלוה יעקב (v. 7).
- מים (v. 8).
- צור // למיש (v. 8).
- אגם־מים // למעינינו־מים (v. 8).

3.2.5.5.1.4 Pronominal references

- None.

3.2.5.5.1.5 Ellipsis

- מלפני אלוה יעקב elided in colon 2 in v. 7 in the phrase מלפני אלוה יעקב.
- חלמיש למעינינו־מים elided in colon 2 in v. 8 in the phrase חלמיש למעינינו־מים.

3.2.5.5.1.6 Conjunctions

- None.

3.2.5.5.1.7 Other forms of cohesion

- PP fronting in v. 7's bicolon (מלפני).
- Internal synonymous semantic parallelism between אדון and אלוה יעקב (v. 7).
- Internal synonymous semantic parallelism between למעינו־מים and אגם־מים (v. 8).
- Internal synonymous semantic parallelism between חלמיש and הצור (v. 8).
- Chiasm constituency structure (v. 7).

3.2.5.5.2 Features of Deviation

3.2.5.5.2.1 Deviation through parallelism

- צור // למיש (v. 8).
- אדון // אלוה יעקב (v. 7).
- אגם־מים // למעינו־מים (v. 8).

3.2.5.5.2.2 Other forms of deviation

- Chiasm constituency structure in v. 7 and alternating constituency structure in v. 8.
- Change in NOM from v. 7 (ארץ) to v. 8 (ההפכי).
- Change in reference to Y_{HWH} by title in v. 7 (אדון and אלוה יעקב) to substantive PTCP in v. 8 (ההפכי)

3.2.5.5.3 Foregrounded Elements

3.2.5.5.3.1 Foregrounding through reiteration and parallelism

- מלפני אדון חולי ארץ // [חולי] מלפני אלוה יעקב (v. 7).
- ההפכי הצור אגם־מים // [ההפכי] חלמיש למעינו־מים (v. 8).

3.2.5.5.3.2 Other forms of foregrounding

- Emphasis on the saving activity of Israel's covenant God through the first and only appearance of a PTCP (v. 8).

- Emphasis on the sovereignty of Y_{HWH} through the first and only occurrence of an IMPV in the poem (v. 7).

3.2.5.5.4 Commentary

The start of strophe 4 is set apart by the fronting of the PP מלפני (that is repeated at the front of the second colon of the bicolon that makes up v. 7). With this is the title אדון, which is the first of two occurrences of the deity being mentioned by a title. Running parallel to this is the second occurrence found within the phrase אלוה יעקב in the second colon of the line. Also setting stanza 4 apart is the first and only occurrence of an IMPV in the poem (חולי).

The dominant cohesive device in strophe 4 is the same as that in stanza 1: grammatical dependency between cola. With this, v. 8 is a semantic expansion of v. 7 on the identity of Y_{HWH}. In v. 7 there is synonymous semantic parallelism between מלפני אדון and מלפני אלוה יעקב.

The dominant theme of the presence of the God of Jacob is carried forward in v. 8 through the fronting of the substantive *qal* PTCP ההפכי. The PTCP is elided in v. 8b much the same as חולי ארץ is elided in v. 7b.

Cohesion with the preceding strophes occurs through the consistency of the theme centring on God's majestic presence being accompanied by miraculous activity in nature.

3.2.6 Conclusion

Psalm 114 is consistent in form and structure from beginning to end. Through the poem there is the clear design consisting of repetitions of linguistic levels that establish cohesion within both its micro and macrostructures that are only to be interrupted for the purpose of marking structural divisions. Furthermore, the consistency among commentators to divide this poem into four equal parts further supports the thesis that symmetry was a poetic feature that the BH poet did indeed have his eye on, at least to some degree.

There is a clear semantic movement from stanza to stanza. Stanza 1 makes the clear covenant connection between Israel and Y_{HWH}. Stanza 2 narrows the scope to focus on the majesty and unmatched power of Israel's deity. Stanza 3 expands the theme of stanza 2 while stanza 4 brings the two themes together. All of this unfolds against the transcendent theme of the historical importance of Israel's covenantal redemption at the hand of the one sovereign God.

3.3 The Structure of the Poetic Text: Psalm 115

3.3.1 Unifying Theological Theme: 115

At the heart of Psalm 115 is a contrast between the impotence of idols and the sentience and life-giving activity of YHWH (vv. 4–8). The psalmist builds this point by calling attention to the impact of idolatry on human life. Those who worship the dead are themselves lifeless. In much the same way, those who worship the living God inherit a promise of life and blessing.

3.3.2 Translation with Notes: 115

1 Not to us, O YHWH, not to us,¹⁷⁵ but to your name give glory; according to your steadfast love, according to your faithfulness.

2 Why do the nations say, “Where is their God?”?

3 Our God is in the heavens. All that he pleases he does.

4 Their idols are silver and gold, the work of the hands of man.

5 They have mouths, but they do not speak; they have eyes, but they do not see.

6 They have ears, but they do not hear; they have a nose, but they do not smell.

7 Their hands, but they do not feel. Their feet, but¹⁷⁶ they do not walk. They do not make a sound in their throats.

¹⁷⁵ It is suggested that perhaps a colon has been deleted following v. 1a. If there has been an emendation it would be likely that it was for the sake of a ballast variant between cola thereby making its length better match the average colon length across the poem in v. 1. Also, Dahood translates v. 1a, “Not because of us, Yahweh, not because of us, but because of your name display your glory [...]” He argues that, “This verse is not self-deprecation, as implied by many current versions, but protest; we do not ask for our own sakes, but out of concern for your honor. If the pagans despise us, they will condemn your name as well” (Dahood, *Psalms III*, 139). There simply is not enough contextual evidence to support Dahood’s proposal. There is no overt reason to reject reading *לֹא לָנוּ יְהוָה* simply as “not to us”. This reading perfectly matches the semantic-syntactic interface between the V *נָתַן* and the P *לָנוּ*.

¹⁷⁶ Some manuscripts omit the conjunctive *waw* here rendering the phrase, “they have feet; they do not walk”. This is probably a more primitive reading and creates an element of terseness in the reading thereby eliminating grounds for emendation.

8 Those who make them are like them; all who trust in them.

9 Israel, trust in Y^{HWH}. He is their¹⁷⁷ help and their shield.

10 House of Aaron, trust in Y^{HWH}. He is their help and their shield.

11 Fearers of Y^{HWH}, trust in Y^{HWH}. He is their help and shield.

12 Y^{HWH} has remembered us; he will bless [us].¹⁷⁸ He will bless the house of Israel.

He will bless the house of Aaron.

13 He will bless those who fear Y^{HWH}; the small together with the great.

14 May Y^{HWH} increase you, you and your children.

15 Blessed are you to Y^{HWH}, maker of the heavens and the earth.

16 The heavens! The heavens are for Y^{HWH}, but the earth he gave to the children of man.

17 The dead do not praise Y^{HWH}, nor do those who go down to silence.

18 But we¹⁷⁹ will bless Y^{HWH} from now and until forever. Praise Y^{HWH}.¹⁸⁰

¹⁷⁷ Dahood suggests that the Pn^{GEN} ם in עזרים and מְגַנֵּם in the second cola of the bicola in vv. 9–11 clashes with the second person singular IMPV (to match the singular VOC). He recommends changing עזרים ומְגַנֵּם to עֲזָרִים (or עֲזָרִים), which translates, “helper and suzerain”. This alternative certainly harmonises with the content of the poem, however, the view here is that the emendation is not necessary. Also, the lack of harmonisation between Pns has a notable foregrounding effect. Hossfeld and Zenger support this by stating, “The third person suffix, ‘their help,’ need not be changed to a second person suffix, ‘your help’; the change is related to the liturgical presentation”, (Hossfeld and Zenger, *Psalms* 3, 202).

¹⁷⁸ LXX reads καὶ εὐλόγησεν ἡμᾶς. While syntactically this is less odd, the poet could have intentionally left it incomplete so as to foreground the vastness of Y^{HWH}'s blessing. The LXX's emendation resolves the dissonance, however, dissonance is often the mark of poetic defamiliarisation and foregrounding thereby making the emendation unnecessary.

¹⁷⁹ LXX adds ζωντες thereby reading, “we the living [...]”. This certainly is in agreement with the theological theme of the poem by further emphasizing the life-or-death difference there is between worshippers of Y^{HWH} and those who worship idols.

¹⁸⁰ LXX makes the call to praise at the end of Psalm 115 the call to praise at the start of Psalm 116. .

3.3.3 Stylistic Overview: 115

Psalm 115 is one of contrasts. False gods are set in contrast with YHWH, the one true God. Also, idolaters are set in contrast to the YHWH's covenant people. There is also special emphasis on the relationship between worshippers and their gods. As noted below, Psalm 115 demonstrates clusters of pronominal suffixes which directly tie the gods to their people, the people to their gods, YHWH to Israel, and Israel to YHWH.

Clusters of repetition in the poem indicate that it was probably intended to be read antiphonally, especially vv. 5–15.¹⁸¹ The trifold, subsequent calls to (1) Israel, (2) the house of Aaron, and (3) God fearers in vv. 9–11 also indicate an antiphonal reading.¹⁸² In terms of colometry, Psalm 115 is made up almost entirely of bicola (seventeen), but also with three tricola (vv. 1, 7, and 12). The hymnic IMPV is the only monocolon of the poem.

¹⁸¹ For a thorough treatment of the liturgical function of Psalm 115, see Hossfeld and Zenger, *Psalms* 3, 202–203, Dahood, *Psalms III*, 139, and Hermann Gunkel, *Introduction to the Psalms: The Genres of the Religious Lyric of Israel* (Mercer Library of Biblical Studies; Macon: Mercer University Press, 1998), 498–499.

¹⁸² On the antiphonal clues in Psalm 115 see Dahood, *Psalms III*, 139.

3.3.4 Microstructure Analysis: 115

3.3.4.1 Text-Grammatical Analysis: 115:1

לֹא לָנוּ יְהוָה לֹא לָנוּ כִּי־לְשִׁמְךָ תֵּן כְּבוֹד עַל־חֲסִדֶּךָ עַל־אַמְתֶּךָ:

Not to us, O YHWH, not to us, but to your name give glory; according to your steadfast love, according to your faithfulness.

Figure 51: 115:1 Constituency Tree

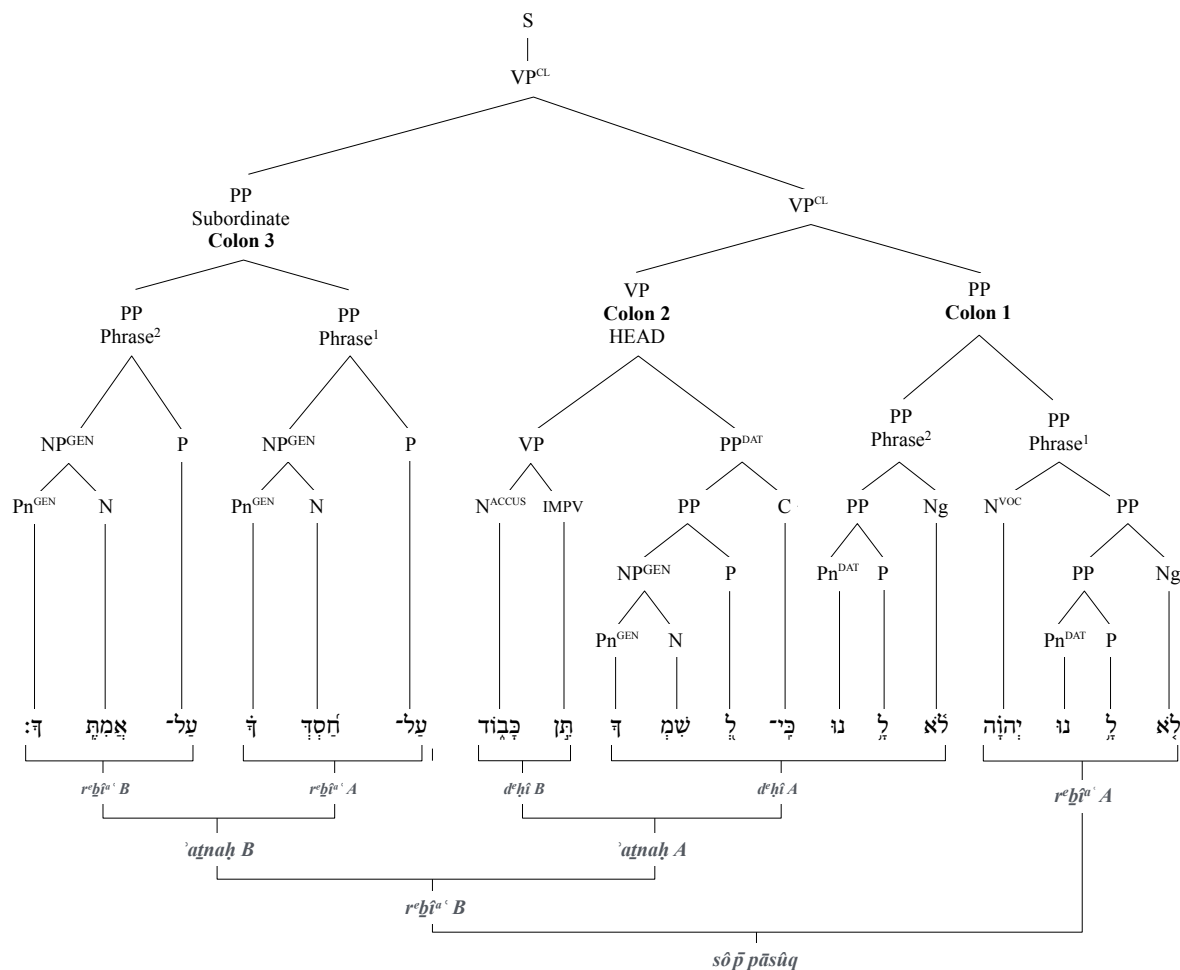
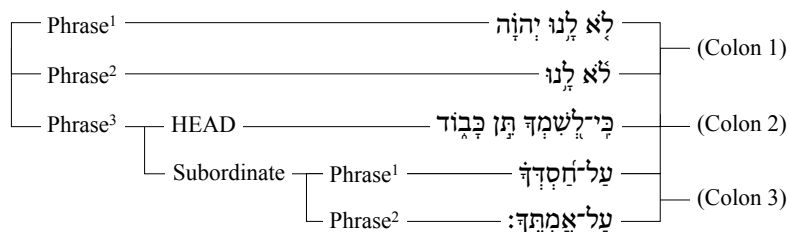


Figure 52: 115:1 Intercolon Relationship Diagram



3.3.4.1.1 Features of Cohesion

3.3.4.1.1.1 Grammatical-syntactic reiteration

- [NP [N] [Pn^{GEN}]] (e.g., חסדך, שמך, and אמתך).
- [PP^{DAT} [Ng] [PP [P] [Pn^{DAT}]]] (e.g., לא לנו).
- [PP [P] [NP [N] [Pn^{GEN}]]] (e.g., על-חסדך and על-אמתך).

3.3.4.1.1.2 Lexicogrammatical reiteration, collocation, and parallelism

- אמתך // שמך // חסדך.
- לא לנו.

3.3.4.1.1.3 Lexicosemantic reiteration, collocation, and parallelism

- אמת // שמ // חסד.
- ך.
- לא.
- ל.
- נו.
- על

3.3.4.1.1.4 Pronominal references

- Antecedent: יהוה; referent: ך in אמתך, שמך, and חסדך.
- Antecedent: worshippers; referent: נו in לנו.

3.3.4.1.1.5 Ellipsis

- None.

3.3.4.1.1.6 Conjunctions

- בי.

3.3.4.1.1.7 Other forms of cohesion

- None.

3.3.4.1.2 Features of Deviation

3.3.4.1.2.1 Deviation through parallelism

- אמתך // שמך // חסדך.

3.3.4.1.2.2 Other forms of deviation

- None.

3.3.4.1.3 Foregrounded Elements

3.3.4.1.3.1 Foregrounding through reiteration and parallelism

- Foregrounding of לא לנו through repetition.
- Foregrounding of the features of Y_{HWH} through parallelism (e.g., חסדך, שמך, and אמתך).

3.3.4.1.3.2 Other forms of foregrounding

- Fronting of the PP לשםך in the phrase כבוד תן כבוד לשםך.

3.3.4.1.4 Commentary

Verse 1 is a 3 + 3 + 3, [Phrase¹ + Phrase² + Phrase³] HEAD + Parallel + Subordinate tricolon with a single CL containing a series of five PPs hinging on a centrally placed V נתן. The three cola that make up the tricolon are thematically divided so as to accentuate the divine attributes of חסד and אמת as foundational to Y_{HWH} meriting glorification. The colometry of this verse is unusual considering that, “on the vast majority of occasions clause structure in Hebrew poetry coincides with poetic division into cola”.¹⁸³ This uneven division designates an entire colon for the basis of giving Y_{HWH} glory.

The first colon is directional in that it directs glorification away from worshippers and

¹⁸³ Lunn, *Word-Order Variation in Biblical Hebrew Poetry*, 13.

towards Y_{HWH}. It contains a repetition of the PP **לֹא לָנוּ**, separated with the central placement of the voc **יְהוָה**. At the centre of the VP **תֵּן כְּבוֹד** is the third PP **לְשִׁמְךָ** which completes the first colon. This colon demonstrates an inter-colonic syntactic parallelism manifest through the repetition of PPs. The repetition of spatial PPs in this line underlines its directional theme.

The line is directional, but adversatively so. The first colon begins with [PP] + [N^{voc}] + [PP], which pivots on the VP which is introduced with the adversative **כִּי**. This is a slightly odd use of **כִּי** as it most often has a causal function.¹⁸⁴ This adversative dynamic accentuates the grounds on which Y_{HWH} merits glorification. That is, when one contrasts God's character, namely his **חֶסֶד** and **אֱמֶת**, with humanity's character, it becomes all the clearer that **יְהוָה** and no one else, merits glorification.

Clausal coherence occurs through the adversative C in this first line. The opening and closing PPs only make reciprocal sense through the inclusion of the VP initiated by the adversative C. The initial PPs (**לֹא לָנוּ**) are only comprehensible, or completed, when supplemented with the VP introduced with the adversative C **כִּי**. Much in the same manner, the final two PPs making up the second colon are only comprehensible when complemented by the same, centrally positioned VP.

¹⁸⁴ For other adversative uses of **כִּי** see Gen 17:15; 32:29, Ex 19:13, and 1 Kgs 11:34; 21:15.

3.3.4.2 Text-Grammatical Analysis: 115:2

לָמָּה יֹאמְרוּ הַגּוֹיִם אֵי־יְהוָה אֱלֹהֵיהֶם:

Why do the nations say, “Where is their God?”?

Figure 53: 115:2 Constituency Tree

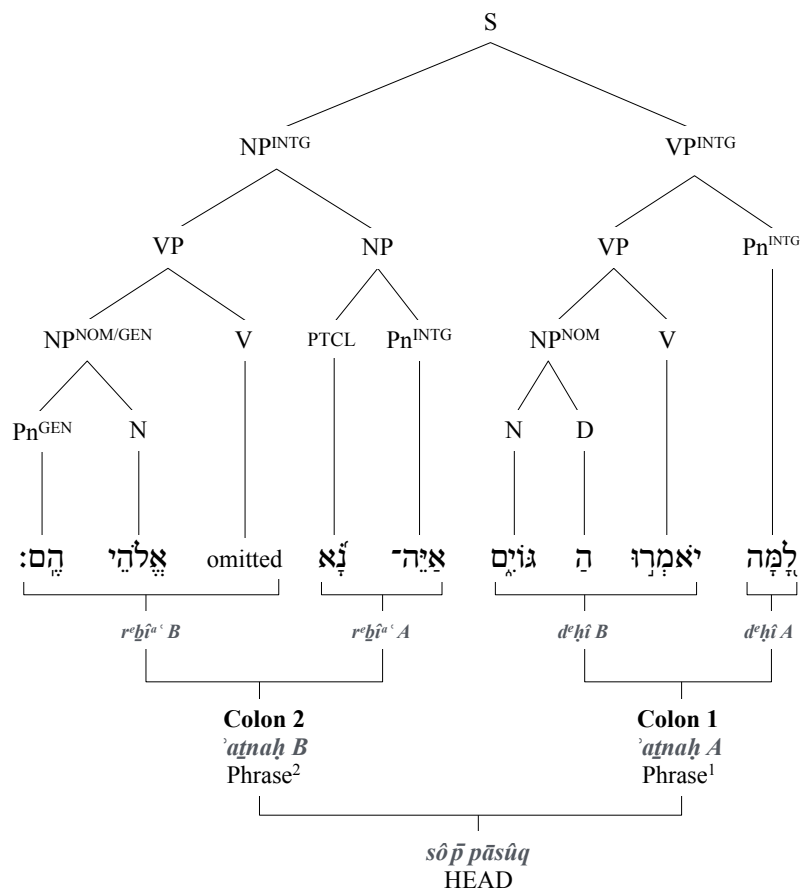
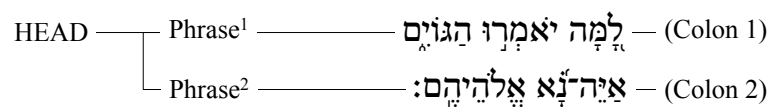


Figure 54: 115:2 Intercolon Relationship Diagram



3.3.4.2.1 Features of Cohesion

3.3.4.2.1.1 Grammatical-syntactic reiteration

- NP (e.g., *הגוים* and *אלהיהם*).
- Pn^{INTG} (e.g., *למה* and *איה*).

3.3.4.2.1.2 Lexicogrammatical reiteration, collocation, and parallelism

– None.

3.3.4.2.1.3 Lexicosemantic reiteration, collocation, and parallelism

– למה // איה.

3.3.4.2.1.4 Pronominal references

– Antecedent: worshippers; referent: הם in אלהיהם.

3.3.4.2.1.5 Ellipsis

– None.

3.3.4.2.1.6 Conjunctions

– None.

3.3.4.2.1.7 Other forms of cohesion

– None.

3.3.4.2.2 Features of Deviation

3.3.4.2.2.1 Deviation through parallelism

– None.

3.3.4.2.2.2 Other forms of deviation

– None.

3.3.4.2.3 Foregrounded Elements

3.3.4.2.3.1 Foregrounding through reiteration and parallelism

– None.

3.3.4.2.3.2 Other forms of foregrounding

– Foregrounding of the relationship between Y_{HWH} and his covenant people through pronominal reference in אלהיהם.

3.3.4.2.4 Commentary

Verse 2 is a 3 + 2, HEAD[Phrase¹ + Phrase²] bicolon made up of two consecutive IntgPs. The second IntgP is can be read as rhetorical question asked by worshippers in response to the question from the nations, “Where is their God?”. Both cola are notably brief and contain no syntactic parallelism beyond the mere repetition of IntgPs and Pn^{INTG}s. While there is nothing syntactically notable about this bicolon, semantically, there is no thought-rhyme here between cola. Rather, the first colon merely prepares for the second. This breaking away from the standard form of parallelism functions to foreground the rhetorical question.

There is a dynamic of cohesion with the presence of the Pn **הם**, and that is that there is no antecedent. The absence of an antecedent for **הם** thrusts the audience directly into the centre of an on-going dialogue between the nations and Israel. Because of this, **הם** is anaphoric rather than cataphoric in that the audience presumes that the referent was established by the nations in the dialogue that the readers are now joining.

This line introduces a poem-wide repetition of pronominal suffixes. From this point onward, the identities of all parties mentioned are determined by their relationships. The nations are identified according to their relationship with their idols, the idols according to their relationship with the nations, Israel according to her relationship to **אלהים**, and **אלהים** in relationship to Israel.

3.3.4.3 Text-Grammatical Analysis: 115:3

וְאֱלֹהֵינוּ בַּשָּׁמַיִם כֹּל אֲשֶׁר־חָפֵץ עֲשֶׂה:

But our God is in the heavens. All that he pleases he does.

Figure 55: 115:3 Constituency Tree

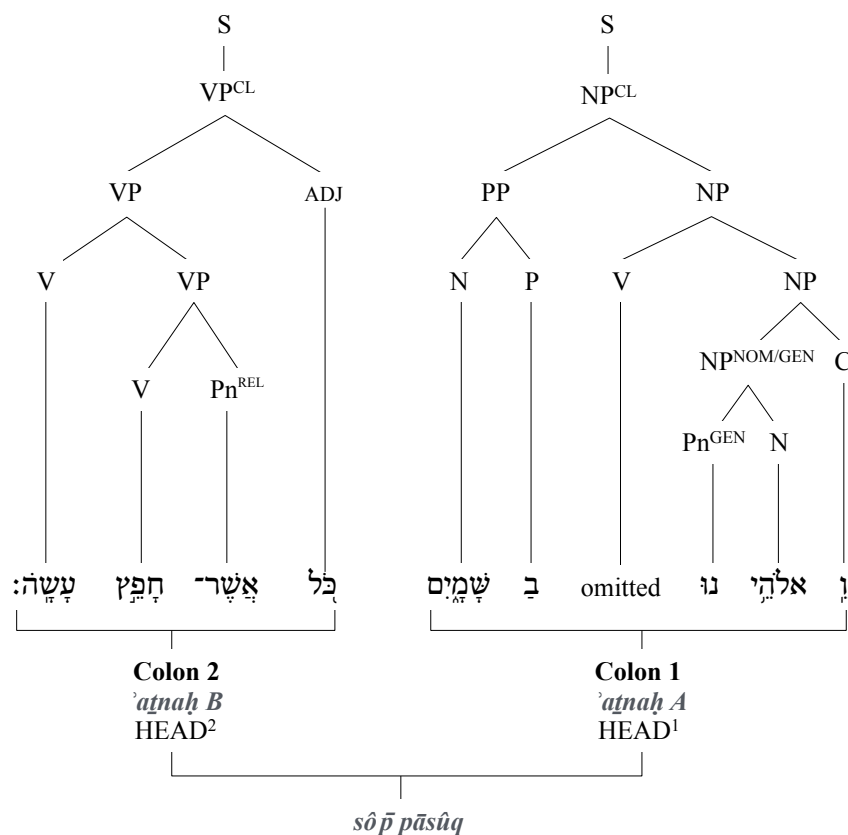
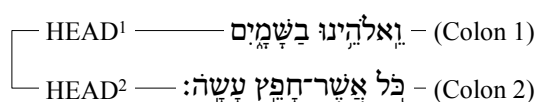


Figure 56: 115:3 Intercolon Relationship Diagram



3.3.4.3.1 Features of Cohesion

3.3.4.3.1.1 Grammatical-syntactic reiteration

– None.

3.3.4.3.1.2 Lexicogrammatical reiteration, collocation, and parallelism

– וְאֱלֹהֵינוּ בַּשָּׁמַיִם // כֹּל אֲשֶׁר־חָפֵץ עֲשֶׂה.

3.3.4.3.1.3 Lexicosemantic reiteration, collocation, and parallelism

– None.

3.3.4.3.1.4 Pronominal references

- Antecedent: worshippers; referent: ואלהינו in נו.

3.3.4.3.1.5 Ellipsis

- None.

3.3.4.3.1.6 Conjunctions

- ו in ואלהינו.

3.3.4.3.1.7 Other forms of cohesion

- None.

3.3.4.3.2 Features of Deviation

3.3.4.3.2.1 Deviation through parallelism

- ואלהינו בשמים // כל אשר־חפץ עשה.

3.3.4.3.2.2 Other forms of deviation

- None.

3.3.4.3.3 Foregrounded Elements

3.3.4.3.3.1 Foregrounding through reiteration and parallelism

- Sovereignty of Y^{HWH} foregrounded through the parallelism of ואלהינו בשמים // כל
אשר־חפץ עשה.

3.3.4.3.3.2 Other forms of foregrounding

- None.

3.3.4.3.4 Commentary

Verse 3 is a 3 + 3, HEAD¹ + HEAD² bicolon in which grammatical parallelism between each colon is manifest through אלהים as the subject of each. While אלהים is the subject of

both cola, the second colon inverts colon 1's placement of אלהים as the subject, albeit אלהים as the subject is embedded in the V עשה.

The first colon of the line also runs syntactically parallel with the preceding colon (the second colon of v. 2). In the second colon of v. 2 אלהים is the object of inquiry and in the first colon of v. 3 אלהים is the NOM of the CL. In both of these cola the identity of אלהים is specified by Pn^{GEN}s of relationship (אלהיהם and אלהינו). The consistency of God being characterised by his relationship with Israel is accompanied by a contrast of POV. In the first occurrence, it is the *nations* who are speaking and Israel, God's covenant people, who are referred to through the Pn. In the second occurrence, it is *Israel* who speaks and therefore the Pn switches to a first person plural. On shift in POV, Grossberg writes, "Shifts of perspective and speaker are also two-directional forces. They may loosen the text by their multiplying of the frames of reference."¹⁸⁵

The repetition of אלהים in the NOM creates cohesion between cola. Along with this, repetition of Pn^{GEN}s also creates coherence by establishing Israel and the nations as the contrasted parties present in the poem. It is further specified that those parties are directly tied to their patron deities.

¹⁸⁵ Grossberg, *Centripetal and Centrifugal Structures*, 11–12.

3.3.4.4 Text-Grammatical Analysis: 115:4

עֲצִבֵיהֶם בָּסָף זָהָב מַעֲשֵׂה יָדֵי אָדָם:

Their idols are silver and gold, the work of the hands of man.

Figure 57: 115:4 Constituency Tree

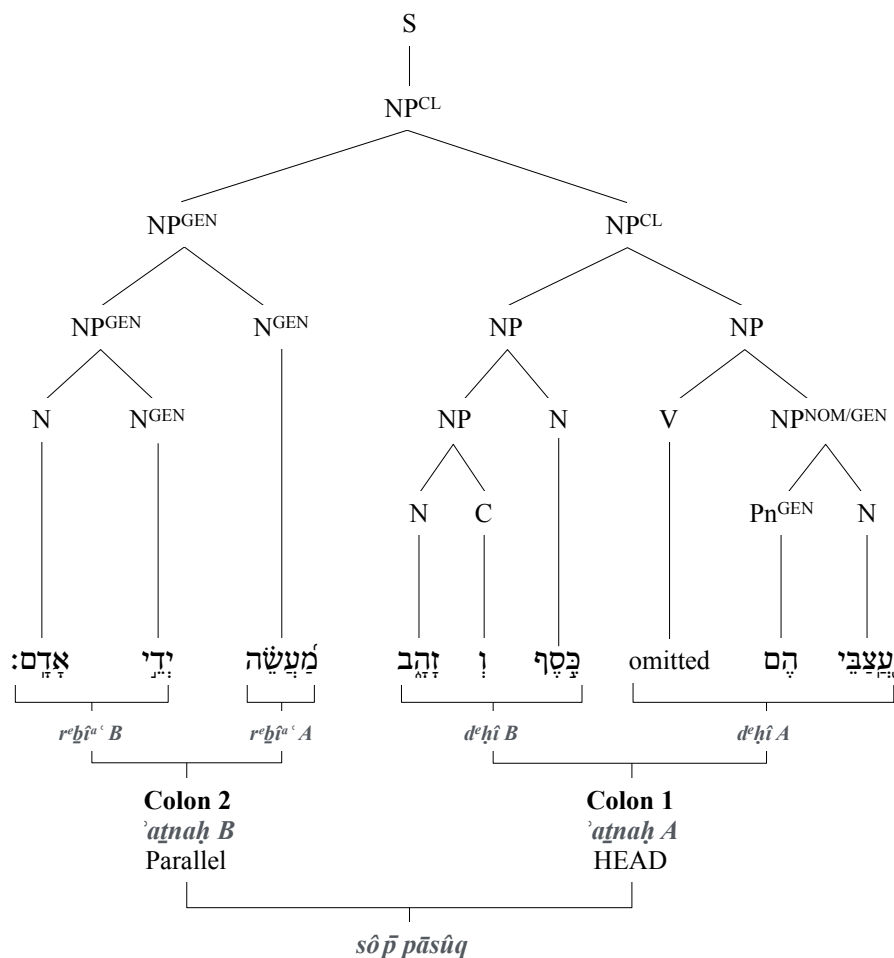
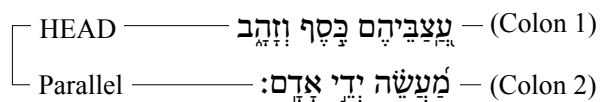


Figure 58: 115:4 Intercolon Relationship Diagram



3.3.4.4.1 Features of Cohesion

3.3.4.4.1.1 Grammatical-syntactic reiteration

– NP^{GEN} (e.g., עֲצִבֵיהֶם and אָדָם יָדֵי).

3.3.4.4.1.2 Lexicogrammatical reiteration, collocation, and parallelism

– עזביהם // כסף // זהב // מעשה ידי אדם.

3.3.4.4.1.3 Lexicosemantic reiteration, collocation, and parallelism

– כסף // זהב // עצב.

3.3.4.4.1.4 Pronominal references

– Antecedent: הגוים; referent: הם in עזביהם.

3.3.4.4.1.5 Ellipsis

– מעשה ידי אדם in עזביהם.

3.3.4.4.1.6 Conjunctions

– ו in וזהב.

3.3.4.4.1.7 Other forms of cohesion

– None.

3.3.4.4.2 Features of Deviation

3.3.4.4.2.1 Deviation through parallelism

– עזביהם // כסף // זהב // מעשה ידי אדם.

3.3.4.4.2.2 Other forms of deviation

– None.

3.3.4.4.3 Foregrounded Elements

3.3.4.4.3.1 Foregrounding through reiteration and parallelism

– Foregrounding of the lifelessness of the nations' idols through the repetition and parallelism of מעשה ידי אדם // זהב // כסף.

3.3.4.4.3.2 Other forms of foregrounding

– None.

3.3.4.4.4 Commentary

Verse 4 is a 4 + 4, HEAD + Parallel bicolon structured around a NP^{CL} (colon 1) and a NP (colon 2). Verse 4 also launches the four-verse polemic against the idols and their lifelessness. The psalmist uses two forms in expressing the body-parts of the idols: (1) [NP^{GEN} [N] [Pn^{GEN}]] (e.g., **עצביהם**), and (2) [NP [N] [PP [P] [Pn^{DAT}]]] (e.g., **פה־להם**). Verse 4 has the former. Furthermore, the NP of colon 2 is syntactically dependent on the NP^{CL} of colon 1. There is a semantic parallel between **כסף וזהב** and **מעשה ידי אדם**. The omission of any finite V creates a sense of terseness in v. 4, most notably in the NP of colon 2.

3.3.4.5 Text-Grammatical Analysis: 115:5

פֶּה־לָהֶם וְלֹא יִדְבְּרוּ עֵינַיִם לָהֶם וְלֹא יִרְאוּ:

They have mouths, but they do not speak; they have eyes, but they do not see.

Figure 59: 115:5 Constituency Tree

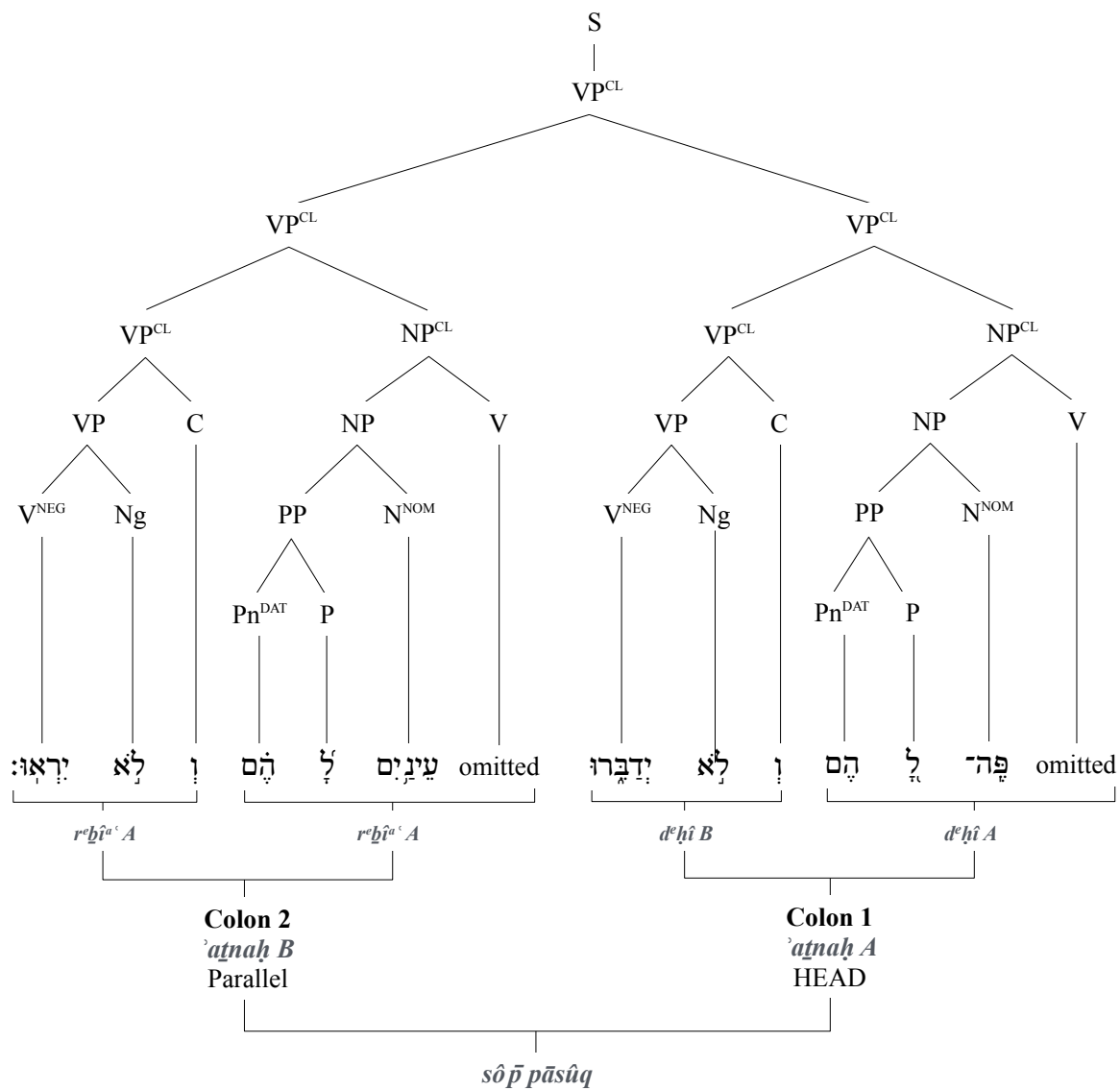
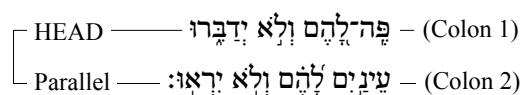


Figure 60: 115:5 Intercolon Relationship Diagram



3.3.4.5.1 Features of Cohesion

3.3.4.5.1.1 Grammatical-syntactic reiteration

- [VP^{CL} [NP^{CL} [N^{NOM}] [PP [P] [Pn^{DAT}]]] [VP^{CL} [C] [VP [Ng] [V^{NEG}]]]] (e.g., פה־להם ולא, עינים להם ולא יראו and ידברו).
- *Yiqtol* Vs (e.g., יראו and ידברו).

3.3.4.5.1.2 Lexicogrammatical reiteration, collocation, and parallelism

- פה־להם ולא ידברו // עינים להם ולא יראו.
- פה־להם // עינים להם.
- לא ידברו // לא יראו.
- *Yiqtol* Vs.

3.3.4.5.1.3 Lexicosemantic reiteration, collocation, and parallelism

- ל.
- הם.
- לא.
- ו.
- פה // עינים.
- ידברו // יראו.

3.3.4.5.1.4 Pronominal references

- Antecedent: עצביהם; referent: הם in להם.

3.3.4.5.1.5 Ellipsis

- None.

3.3.4.5.1.6 Conjunctions

- ולא in ו.

3.3.4.5.1.7 Other forms of cohesion

- Word-order reiteration.

- Balanced (4 + 4) metre.

3.3.4.5.2 Features of Deviation

3.3.4.5.2.1 Deviation through parallelism

- פה־להם ולא ידברו // עינים להם ולא יראו.
- פה־להם // עינים להם.
- לא ידברו // לא יראו.

3.3.4.5.2.2 Other forms of deviation

- None.

3.3.4.5.3 Foregrounded Elements

3.3.4.5.3.1 Foregrounding through reiteration and parallelism

- Foregrounding of the lifelessness of idols through the reiteration of formula: [VP^{CL} [NP^{CL} [V omitted] [PP [N] [Pn^{DAT}]]] [VP^{CL} [C] [VP [Ng] [V^{NEG}]]]].
- Foregrounding of the lifelessness of the idols through the parallelism of פה־להם ולא ידברו // עינים להם ולא יראו.

3.3.4.5.3.2 Other forms of foregrounding

- Foregrounding of the lifelessness of the idols through satire.

3.3.4.5.4 Commentary

Verse 5 is a 4 + 4, HEAD + Parallel bicolon that continues the polemic against the nations' idols that was launched in v. 4. The exception to the pattern is v. 7, which is a tricolon. Pivotal to each verse is the adversative C functioning in much the same cohesive manner as the adversative C in the initial verse of the poem. The syntactic parallelism between these three lines is straightforward as the repeated pattern (NP - C - VP^{NEG}) in each line. There is a minor but significant pattern deviation in the last of the three lines (v. 7). In vv. 5 and 6, pos-

session is demonstrated through a PP made up with the prefix 𐤁 combined with the Pn^{GEN}. In v. 7 this pattern is replaced with joining the Pn^{GEN} directly to the N. A literal translation that conveys the patterned deviation reads this way:

v. 5 They have mouths but do not speak; they have eyes but do not see.

v. 6 They have ears but do not hear; they have noses but do not smell.

v. 7 *Their hands* but do not feel; *their feet* but do not walk; they do not make a sound in their throats.

The systematic, three-verse repetition of the syntactic pattern conveys complete incompetency and lifelessness. The minor disruption of the pattern at the end of the section calls specific attention to the section break. The way in which possession is expressed shifts from the use of the P 𐤁 to pronominal suffixes. The disruption of the pattern, then, lends focus to v. 7 as place of demarcation for the large unit (vv. 5–7). Goldingay also points out that, “The last colon makes v. 7 into a tricolon and signals that this little polemic is coming to an end.”¹⁸⁶ The disruption in syntax pattern between vv. 5–6 and v. 7 is accompanied by a disruption between colon 1 and colon 2. Dahood argues that this change, rather than demonstrating a shift in content, simply demonstrates the syntactic flexibility of the pronominal suffix and that the pattern of, “they have...”, should be maintained through the end of the section (v. 7).¹⁸⁷

¹⁸⁶ Goldingay, *Psalms 90–150*, 331.

¹⁸⁷ Dahood, *Psalms III*, 140. Cf. Goldingay’s translation, 330–331 as well as Brueggemann and Bellinger, Kindle Location 12549.

3.3.4.6 Text-Grammatical Analysis: 115:6

אָזְנִים לָהֶם וְלֹא יִשְׁמְעוּ אֵף לָהֶם וְלֹא יִרְיָחוּ:

They have ears, but they do not hear; they have a nose, but they do not smell.

Figure 61: 115:6 Constituency Tree

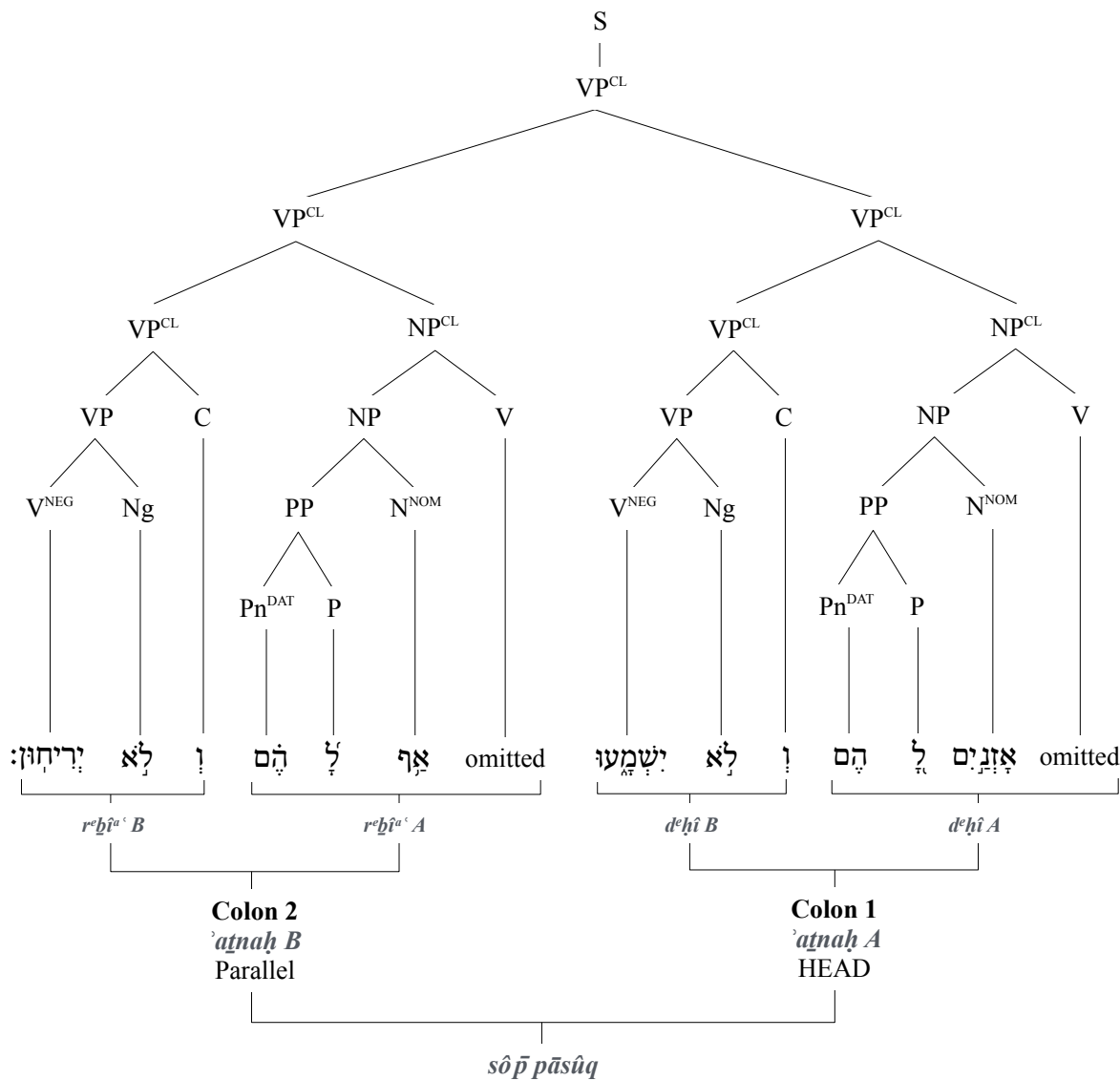
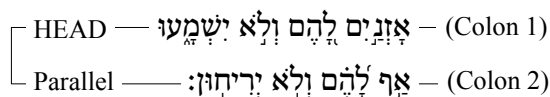


Figure 62: 115:6 Intercolon Relationship Diagram



3.3.4.6.1 Features of Cohesion

3.3.4.6.1.1 Grammatical-syntactic reiteration

– [NP^{CL} [N^{NOM}] [PP [P] [Pn^{DAT}]]] (e.g., אָזְנִים לָהֶם and אֵף לָהֶם).

- [VP^{CL} [NP^{CL} [V omitted] [PP [N] [Pn^{DAT}]]] [VP^{CL} [C] [VP [Ng] [V^{NEG}]]]] (e.g., אזנים
להם ולא ישמעו).
- *Yiqtol* Vs (e.g., יריחון and ישמעו).

3.3.4.6.1.2 Lexicogrammatical reiteration, collocation, and parallelism

- אזנים להם ולא ישמעו // אף להם ולא יריחון.
- ולא ישמעו // ולא יריחון.

3.3.4.6.1.3 Lexicosemantic reiteration, collocation, and parallelism

- ל.
- הם.
- ו.
- לא.
- אזנים // אף.
- ישמעו // יריחון.

3.3.4.6.1.4 Pronominal references

- Antecedent: עצביהם; referent הם in להם.

3.3.4.6.1.5 Ellipsis

- None.

3.3.4.6.1.6 Conjunctions

- לא in ו.

3.3.4.6.1.7 Other forms of cohesion

- Word-order reiteration.
- Balanced (4 + 4) metre.

3.3.4.6.2 Features of Deviation

3.3.4.6.2.1 Deviation through parallelism

- אֲזֵנִים לָהֶם וְלֹא יִשְׁמְעוּ // אֵף לָהֶם וְלֹא יִרְיָחוּן.
- אֲזֵנִים // אֵף.
- וְלֹא יִשְׁמְעוּ // וְלֹא יִרְיָחוּן.

3.3.4.6.2.2 Other forms of deviation

- None.

3.3.4.6.3 Foregrounded Elements

3.3.4.6.3.1 Foregrounding through reiteration and parallelism

- Foregrounding of the lifelessness of idols through the reiteration of formula: [VP^{CL} [NP^{CL} [V omitted] [PP [N] [Pn^{DAT}]]] [VP^{CL} [C] [VP [Ng] [V^{NEG}]]]].
- Foregrounding of the lifelessness of idols through the parallelism of אֲזֵנִים לָהֶם וְלֹא יִשְׁמְעוּ // אֵף לָהֶם וְלֹא יִרְיָחוּן.

3.3.4.6.3.2 Other forms of foregrounding

- Foregrounding of the lifelessness of the idols through satire.

3.3.4.6.4 Commentary

Verse 6, like v. 5, is a 4 + 4, HEAD + Parallel bicolon that continues the polemic against the nations' idols that was launched in v. 4. The satire continues through a shift to the ears and nose. The word-order remains the same as v. 5 across the verseline.

3.3.4.7 Text-Grammatical Analysis: 115:7

יְדֵיהֶם | וְלֹא יִמְשֹׁן רַגְלֵיהֶם | וְלֹא יִהְלְכוּ לֹא-יִהְיֶה בְּגִרְוֹנָם:

Their hands, but they do not feel. Their feet, but they do not walk. They do not make a sound in their throats.

Figure 63: 115:7 Constituency Tree

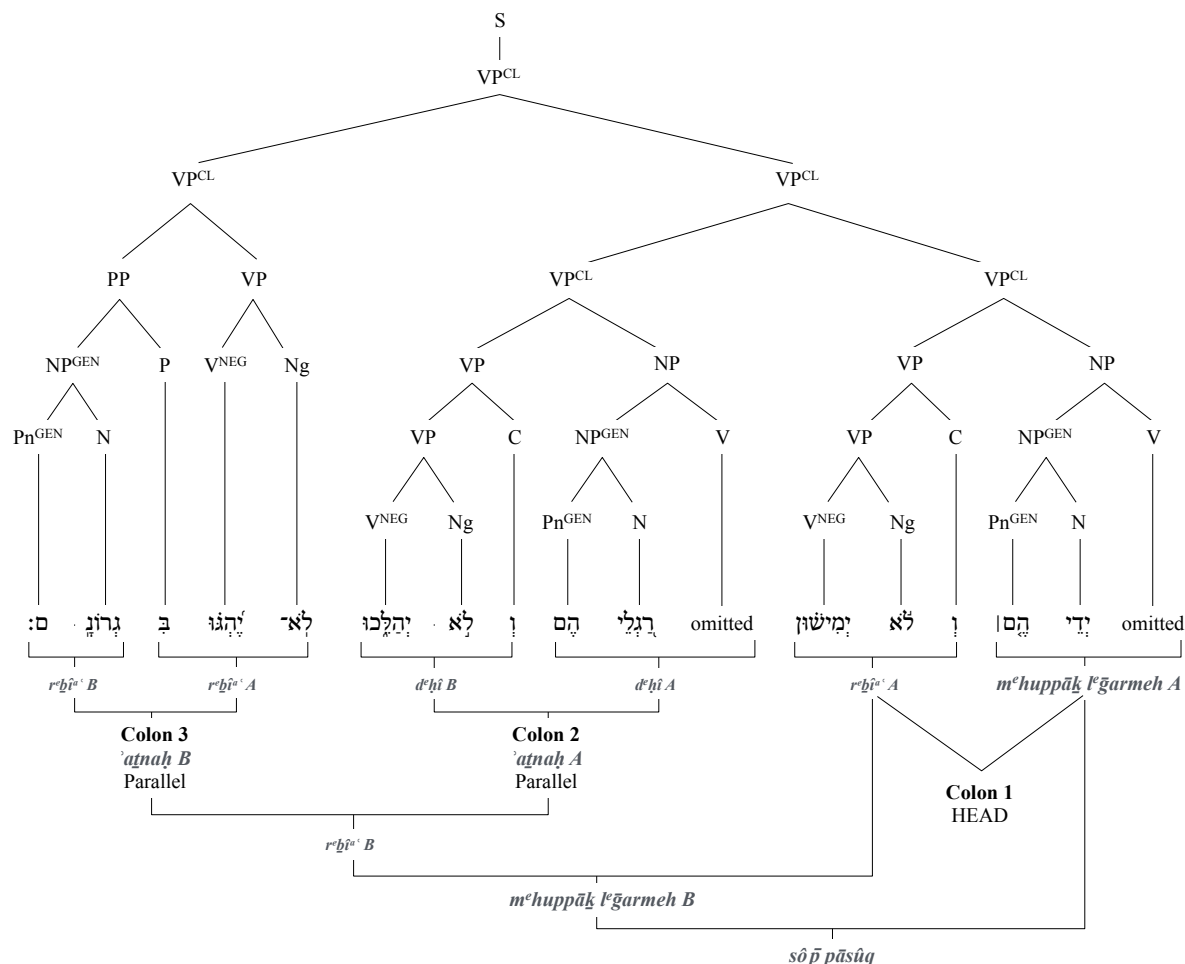
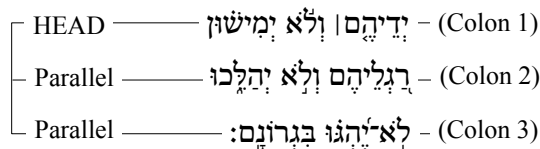


Figure 64: 115:7 Intercolon Relationship Diagram



3.3.4.7.1 Features of Cohesion

3.3.4.7.1.1 Grammatical-syntactic reiteration

– [NP^{GEN} [N] [Pn^{GEN}]] (e.g., ידיהם, רגליהם, and גרונם).

- [VP^{CL} [C] [VP [C] V^{NEG}]]] (e.g., ולא יהלכו and ולא ימישון).
- [VP^{CL} [NP [V omitted] [NP [N] [Pn^{GEN}]]] [VP [C] [VP [Ng] [V^{NEG}]]]] (e.g., ידיהם ולא ימישון).
- *Yiqṭōl* Vs (e.g., יהגו, ימישון, and יהלכו).

3.3.4.7.1.2 Lexicogrammatical reiteration, collocation, and parallelism

- ידיהם ולא ימישון // רגליהם ולא יהלכו // לא יהגו בגרונם.
- ידיהם // רגליהם // גרונם.
- ולא ימישון // ולא יהלכו // לא יהגו.

3.3.4.7.1.3 Lexicosemantic reiteration, collocation, and parallelism

- ידי // רגלי // גרון.
- ימישון // יהלכו // יהגו.
- לא.

3.3.4.7.1.4 Pronominal references

- Antecedent: עצביהם; referent: הם in ידיהם.
- Antecedent: עצביהם; referent: הם in רגליהם.
- Antecedent: עצביהם; referent: ם in גרונם.

3.3.4.7.1.5 Ellipsis

- None.

3.3.4.7.1.6 Conjunctions

- ולא in ו.

3.3.4.7.1.7 Other forms of cohesion

- Word-order reiteration (ידיהם ולא ימישון // רגליהם ולא יהלכו).
- Balanced (3 + 3 + 3) metre.

3.3.4.7.2 Features of Deviation

3.3.4.7.2.1 Deviation through parallelism

- ידי // רגלי // גרונ –
- ימיו // יהלכו // יהגו –

3.3.4.7.2.2 Other forms of deviation

- Word-order deviation ([VP^{CL} [NP [V omitted] [NP [N] [Pn^{GEN}]]] [VP [C] [VP [Ng] [V^{NEG}]]]) compared to [VP^{CL} [VP [Ng] [V^{NEG}]] [PP [P] [NP^{GEN} [N] [Pn^{GEN}]]].
- Shift from hands and feet to throats.

3.3.4.7.3 Foregrounded Elements

3.3.4.7.3.1 Foregrounding through reiteration and parallelism

- Foregrounding of the lifelessness of idols through the reiteration of formula: [VP^{CL} [NP [V omitted] [NP [N] [Pn^{GEN}]]] [VP [C] [VP [Ng] [V^{NEG}]]].
- Foregrounding of the lifelessness of idols through the parallelism of // ידיהם ולא ימיו // רגליהם ולא יהלכו // לא־יהגו בגרונם

3.3.4.7.3.2 Other forms of foregrounding

- Foregrounding of the lifelessness of the idols through satire.

3.3.4.7.4 Commentary

Verse 7 is a 3 + 3 + 3, HEAD + Parallel + Parallel tricolon that continues the polemic against the nations' idols that started in v. 4. The most obvious deviation from the pattern that began in v. 4 is the shift from bicola (vv. 4–6) to a tricolon (v. 7). The placement of the tricolon is strategic in that it marks the end of the foregrounding of the lifelessness of the idols. Additionally, the end is marked with a shift from hands and feet to an unrelated body-part, the throat (גרונם). This creates an inclusio around the section with mouth organs in tandem

with פה in v. 5.

3.3.4.8 Text-Grammatical Analysis: 115:8

בְּמוֹהֶם יִהְיוּ עֹשֵׂיהֶם כָּל אֲשֶׁר-בָּטַח בָּהֶם:

Those who make them are like them; all who trust in them.

Figure 65: 115:8 Constituency Tree

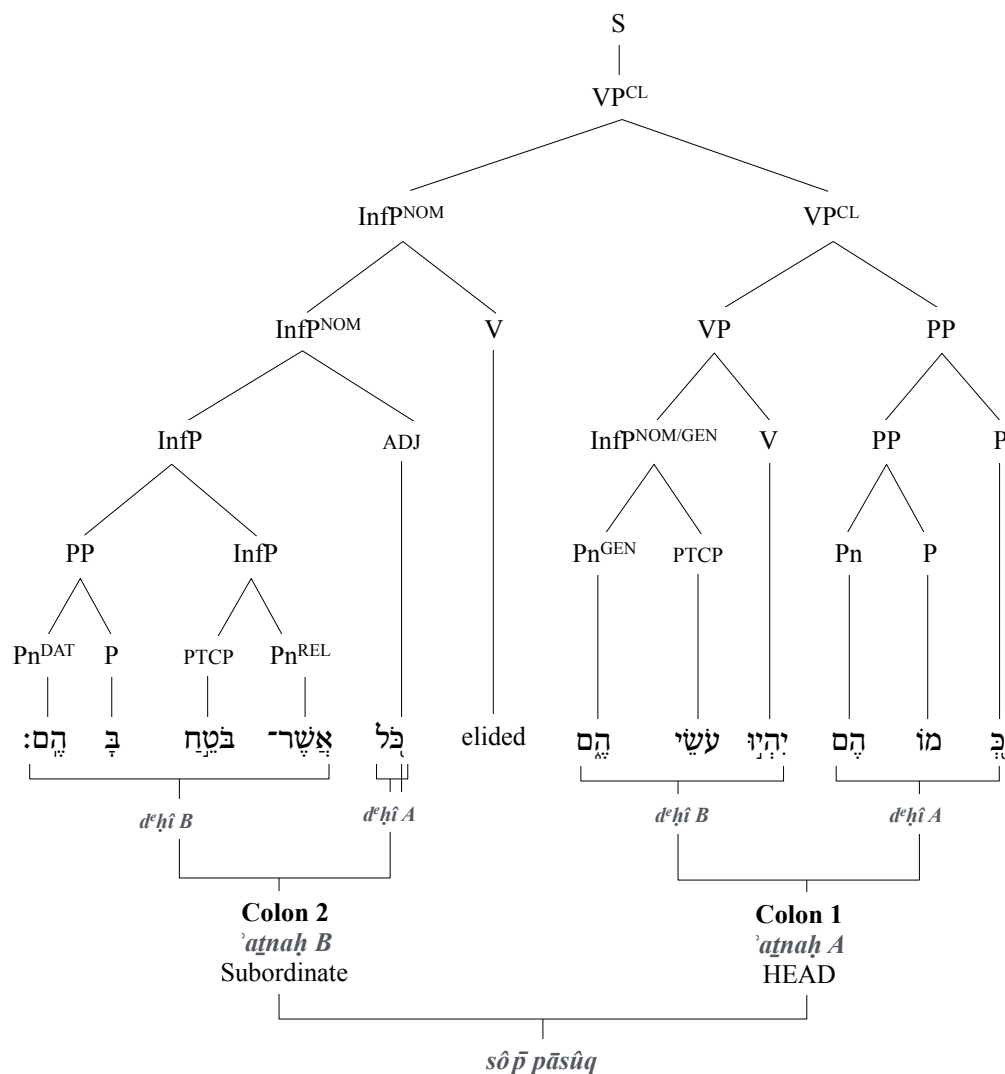
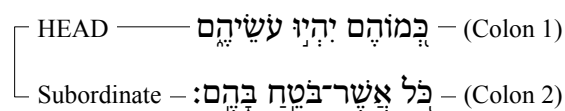


Figure 66: 115:8 Intercolon Relationship Diagram



3.3.4.8.1 Features of Cohesion

3.3.4.8.1.1 Grammatical-syntactic reiteration

– InfP (e.g., עֹשֵׂיהֶם and אֲשֶׁר-בָּטַח).

– [PP [P] [Pn]] (e.g., כמוהם).

– PTCP (e.g., עשי and בטח).

3.3.4.8.1.2 Lexicogrammatical reiteration, collocation, and parallelism

– עשיהם // כל אשר־בטח.

3.3.4.8.1.3 Lexicosemantic reiteration, collocation, and parallelism

– הם.

3.3.4.8.1.4 Pronominal references

– Antecedent: עצביהם; referent: הם in כמוהם.

– Antecedent: עצביהם; referent: הם in עשיהם.

– Antecedent: עצביהם; referent: הם in בהם.

3.3.4.8.1.5 Ellipsis

– יהיו is elided in colon 2.

3.3.4.8.1.6 Conjunctions

– None.

3.3.4.8.1.7 Other forms of cohesion

– Balanced metre (3 + 3).

– Reiteration of the short *e* phoneme in הםִּ.

3.3.4.8.2 Features of Deviation

3.3.4.8.2.1 Deviation through parallelism

– עשיהם // כל אשר־בטח.

– Pn^{GEN} (עשיהם) // Pn^{DAT} (בהם).

3.3.4.8.2.2 Other forms of deviation

– Shift from *yiqṭōl* V (יהיו) to PTCP (בטח).

3.3.4.8.3 Foregrounded Elements

3.3.4.8.3.1 *Foregrounding through reiteration and parallelism*

- Foregrounding of the craftsmen and worshippers of the idols through the parallelism

עשיהם // כל אשר־בטח of

3.3.4.8.3.2 *Other forms of foregrounding*

- Likeness of idol worshippers to idols through the fronted PP במוהם.
- Foregrounding of the worshippers as the implied NOM of the PTCPS.
- Lifelessness of the idols through the irony of the worshippers as the NOMS of the PTCPS.

3.3.4.8.4 Commentary

Verse 8 is a 3 + 3, HEAD + Subordinate bicolon and serves a double transition function. It closes the section made up of vv. 5–8 as well as introducing the following section, vv. 9–11 thereby creating janus parallelism. Verses 9–11, like vv. 5–8, are made up of a sequence of identical syntactic arrangements (see below). Verse 8's deviation from the syntactic sequences in vv. 5–8 and vv. 9–11 causes it to stand out as a transition marker. The repeated structural pattern of sequential syntactic repetition further solidifies the contrast being made between idols, their worshippers, and YHWH and his worshippers. “Non-sentient gods reduce their worshipers to the same level of obtuseness.”¹⁸⁸

In v. 8 in particular, the psalmist creates an inclusio with PPs thereby underlining the shared lifelessness between idolaters and idols. Both PPs have third person masculine plural pronominal suffixes referring both times to the idols worshipped. Cohesion is occurs through the consistency of worshipper POV with the third person pronominal suffixes.

The syntactic pattern between cola reaches beyond PPs. Both cola contain substantive

¹⁸⁸ Dahood, *Psalms III*, 141.

qal PTCPs referring to worshippers. In this verse, idols are Pns and idolaters are PTCPs. The irony is evident at the point that PTCPs are in tension with the lifelessness of idols; even more so is the irony in that the first *qal* PTCP is עשי – “makers”.

Deviation occurs with the second colon, which expands עשי with אשר כל. The nominal expansion is balanced in the second colon by the finite V elision. Colon 1 pairs the *qal* PTCP (עשי) with the finite V יהיו. Colon 2 removes the use of a finite V altogether, which allows בטח to stand on its own for emphasis.

3.3.4.9 Text-Grammatical Analysis: 115:9

יִשְׂרָאֵל בְּטַח בִּיהוָה עֲזָרָם וּמִגָּנָם הוּא:

Israel, trust in YHWH. He is their help and their shield.

Figure 67: 115:9 Constituency Tree

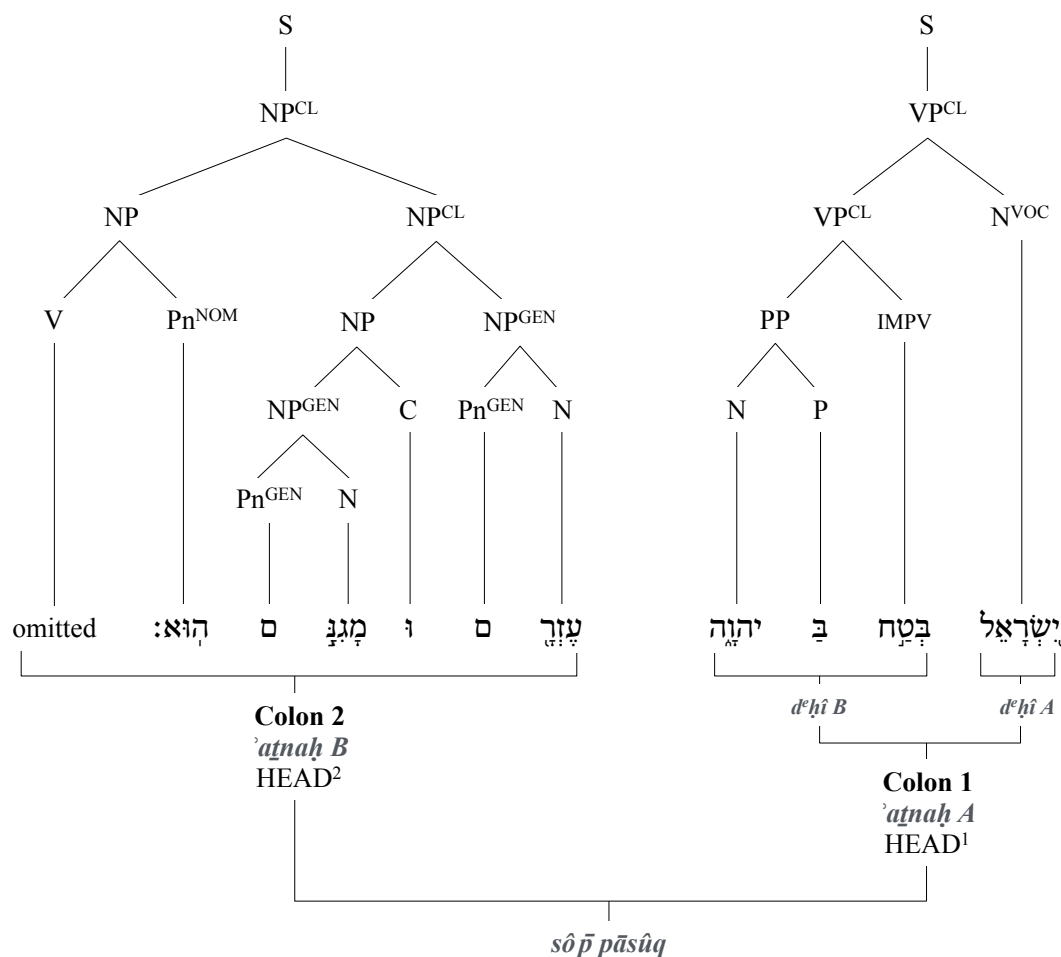
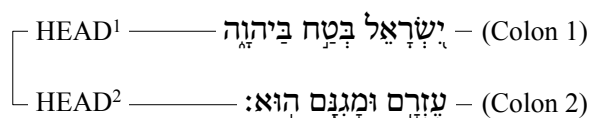


Figure 68: 115:9 Intercolon Relation Diagram Relationship



3.3.4.9.1 Features of Cohesion

3.3.4.9.1.1 Grammatical-syntactic reiteration

- N (e.g., יִשְׂרָאֵל and בִּיהוָה).
- [NP^{GEN} [N] [Pn^{GEN}]] (e.g., עֲזָרָם and מִגָּנָם).

3.3.4.9.1.2 Lexicogrammatical reiteration, collocation, and parallelism

– עזרם // מגנם.

– יהוה // הוא.

3.3.4.9.1.3 Lexicosemantic reiteration, collocation, and parallelism

– עזר // מגנ.

3.3.4.9.1.4 Pronominal references

– Antecedent: יהוה; referent: הוא.

– Antecedent: ישראל; referent: ם in עזרם and מגנם.

3.3.4.9.1.5 Ellipsis

– None.

3.3.4.9.1.6 Conjunctions

– ו in ומגנם.

3.3.4.9.1.7 Other forms of cohesion

– Balanced metre (3 + 3).

3.3.4.9.2 Features of Deviation

3.3.4.9.2.1 Deviation through parallelism

– עזרם // מגנם.

– יהוה // הוא.

3.3.4.9.2.2 Other forms of deviation

– None.

3.3.4.9.3 Foregrounded Elements

3.3.4.9.3.1 *Foregrounding through reiteration and parallelism*

- Foregrounding of Y^{HWH}'s protection of his covenant people through the parallelism of מגן and עזר.

3.3.4.9.3.2 *Other forms of foregrounding*

- Foregrounding of the call to trust in Y^{HWH} through the IMPV בטח.

3.3.4.9.4 Commentary

Verse 9 is a 3 + 3, HEAD¹ + HEAD² bicolon. Verse 9, following the pivot in v. 8, marks the beginning of the new section which continues on until v. 11. From vv. 9–11 there is an almost verbatim repetition of the phrase, בטח ביהוה עזרם ומשגם הוא (“trust in Y^{HWH}, he is their help and their shield”). The only variations across the three verses are the VOCs at the HEAD of each phrase as well as the shifts from singular to plural necessitated by the subject’s change in number. This means that the semantic focus of the section is a call to God’s covenant people to trust in Y^{HWH} as their help (עזר) and shield (מגן). While בטח is carried over from the preceding section, יהיו כמוהם is not. The omission of this phrase is not to imply that those who trust Y^{HWH} will not become like him. On the contrary, the addition of עזרם ומשגם הוא implies the very idea that worshippers of Y^{HWH} have life and protection as a result of their faithful trust in Y^{HWH}. While in vv. 5–8 divine Pns were DAT and ACCUS, here, the divine Pn הוא is subjective, thus emphasizing the contrast between the idols of the nations and Israel’s Y^{HWH}.

The change in VOC at the HEAD of each verse makes the call to trust comprehensive.¹⁸⁹

The three groups taken together make up the entirety of Israel, from natural-born laypeople

¹⁸⁹ These vocs vary in other manuscripts. Some Hebrew manuscripts make ישראל into בית ישראל. This variation demonstrates an even stronger grammatical and semantic parallel between v. 9 and v. 10. LXX does not include בית.

(ישראל), to clergy (בית אהרן), to God fearers (יראי יהוה). Once again, this evidences the likelihood of the antiphonal function of the psalm. It is likely that there is a progression here from most holy to least holy.

3.3.4.10 Text-Grammatical Analysis: 115:10

בֵּית אֶהְרֹן בְּטַחְוּ בִּיהוָה עֲזָרָם וּמִגִּגָּם הוּא:

House of Aaron, trust in YHWH. He is their help and their shield.

Figure 69: 115:10 Constituency Tree

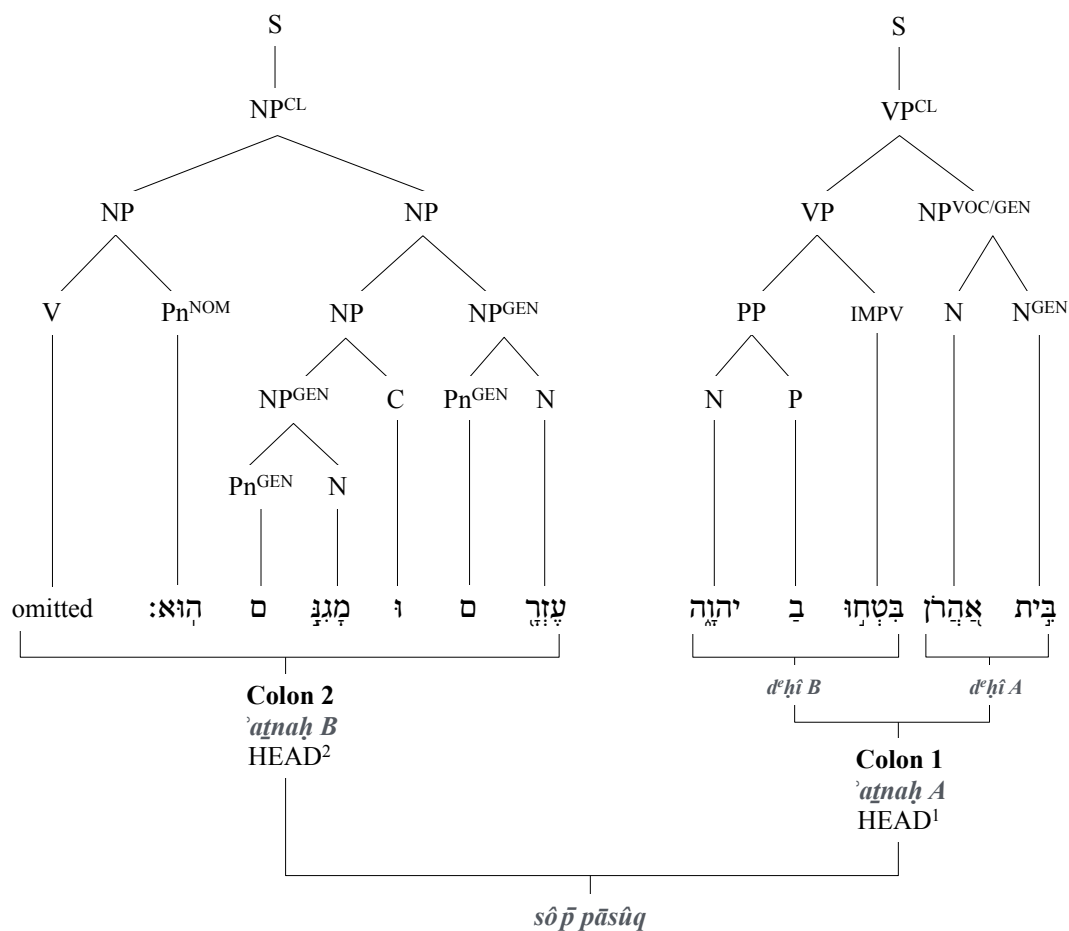
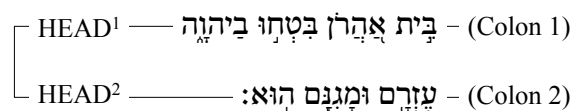


Figure 70: 115:10 Intercolon Relationship Diagram



3.3.4.10.1 Features of Cohesion

3.3.4.10.1.1 Grammatical-syntactic reiteration

- N (e.g., אֶהְרֹן and יהוה).
- NP^{GEN} (e.g., בית אהרן and עזרם).

– [NP^{GEN} [N] [Pn^{GEN}]] (e.g., עזרם).

3.3.4.10.1.2 Lexicogrammatical reiteration, collocation, and parallelism

– עזרם // מגנם.

– יהוה // הוא.

3.3.4.10.1.3 Lexicosemantic reiteration, collocation, and parallelism

– עזרם // מגנם.

3.3.4.10.1.4 Pronominal references

– Antecedent: יהוה; referent: הוא.

– Antecedent: בית אהרן; referent: ם in עזרם and מגנם.

3.3.4.10.1.5 Ellipsis

– None

3.3.4.10.1.6 Conjunctions

– ומגנם in ו.

3.3.4.10.1.7 Other forms of cohesion

– Balanced (3 + 3) metre.

3.3.4.10.2 Features of Deviation

3.3.4.10.2.1 Deviation through parallelism

– עזרם // מגנם.

– יהוה // הוא.

3.3.4.10.2.2 Other forms of deviation

– None.

3.3.4.10.3 Foregrounded Elements

3.3.4.10.3.1 *Foregrounding through reiteration and parallelism*

- Foregrounding that Y_{HWH} protects his covenant people through parallelism of עֹזֶר and מִגֹּג.

3.3.4.10.3.2 *Other forms of foregrounding*

- Call to trust in Y_{HWH} through the IMPV בָּטַח.

3.3.4.10.4 Commentary

Verse 10 is a 3 + 3, HEAD¹ + HEAD² bicolon following in the liturgical pattern that began in v. 9. There is deviation between vv. 9 and 10 through the change from אֶהְיֶה and יִשְׂרָאֵל.

For a detailed text-grammatical analysis, see §3.3.4.9.4.

3.3.4.11 Text-Grammatical Analysis: 115:11

יִרְאֵי יְהוָה בְּטַח בִּיהוָה עֲזָרָם וּמִגָּן הוּא:

Fearers of YHWH, trust in YHWH. He is their help and shield.

Figure 71: 115:11 Constituency Tree

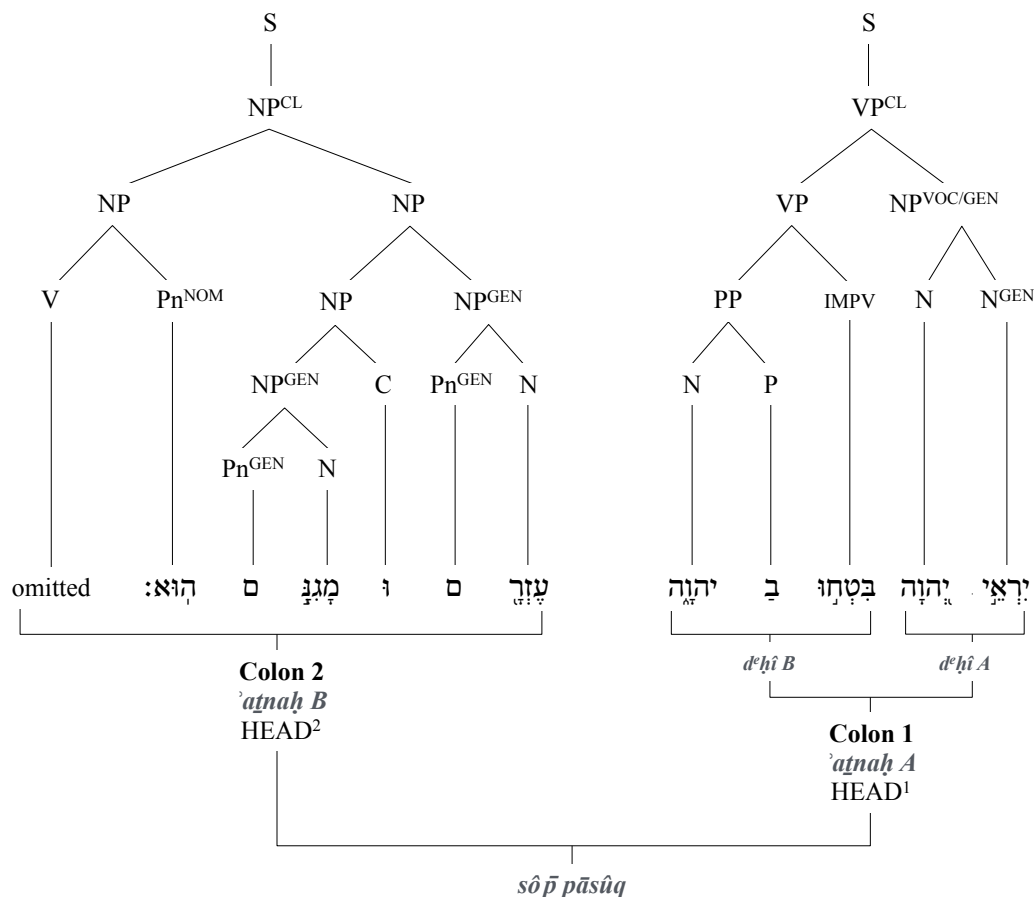
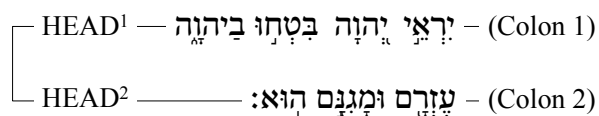


Figure 72: 115:11 Intercolon Relationship Diagram



3.3.4.11.1 Features of Cohesion

3.3.4.11.1.1 Grammatical-syntactic reiteration

- N (e.g., יהוה, יראי, and עזר).
- [NP^{GEN} [N] [Pn^{GEN}]] (e.g., עזרם).
- NP^{GEN} (יראי יהוה // עזרם // מגן).

3.3.4.11.1.2 Lexicogrammatical reiteration, collocation, and parallelism

- עזרם // מגנם.

3.3.4.11.1.3 Lexicosemantic reiteration, collocation, and parallelism

- עזרם // מגנם.

- יהוה.

3.3.4.11.1.4 Pronominal references

- Antecedent: יראי יהוה; referent: ם in עזרם and מגנם.

- Antecedent: יהוה; referent: הוא.

3.3.4.11.1.5 Ellipsis

- None.

3.3.4.11.1.6 Conjunctions

- ומגנם in ו.

3.3.4.11.1.7 Other forms of cohesion

- Balanced (3 + 3) metre.

3.3.4.11.2 Features of Deviation

3.3.4.11.2.1 Deviation through parallelism

- עזרם // מגנם.

- [NP^{GEN} [N^{GEN}] [N]] (יראי יהוה) // [NP^{GEN} [N] [Pn^{GEN}]] (עזרם).

- יראי יהוה as N^{DAT} // יהוה as N^{ABS} in the NP^{GEN}.

3.3.4.11.2.2 Other forms of deviation

- None.

3.3.4.11.3 Foregrounded Elements

3.3.4.11.3.1 Foregrounding through reiteration and parallelism

- That Y_{HWH} protects his covenant people through parallelism of עזר and מגנ.

3.3.4.11.3.2 *Other forms of foregrounding*

- Call to trust in Y_{HWH} through the IMPV בטח.

3.3.4.11.4 **Commentary**

Verse 11 is a 3 + 3, HEAD¹ + HEAD² bicolon that continues the liturgical pattern started in v. 9. There is deviation between vv. 10 and 11 from the shift from בית ארהן to יראי יהוה. For a detailed text-grammatical analysis see §3.3.4.9.4.

3.3.4.12 Text-Grammatical Analysis: 115:12

יְהוָה זָכְרָנוּ יְבָרֵךְ אֶת־בֵּית יִשְׂרָאֵל יְבָרֵךְ אֶת־בֵּית אַהֲרֹן:

YHWH has remembered us; he will bless [us]. He will bless the house of Israel. He will bless the house of Aaron.

Figure 73: 115:12 Constituency Tree

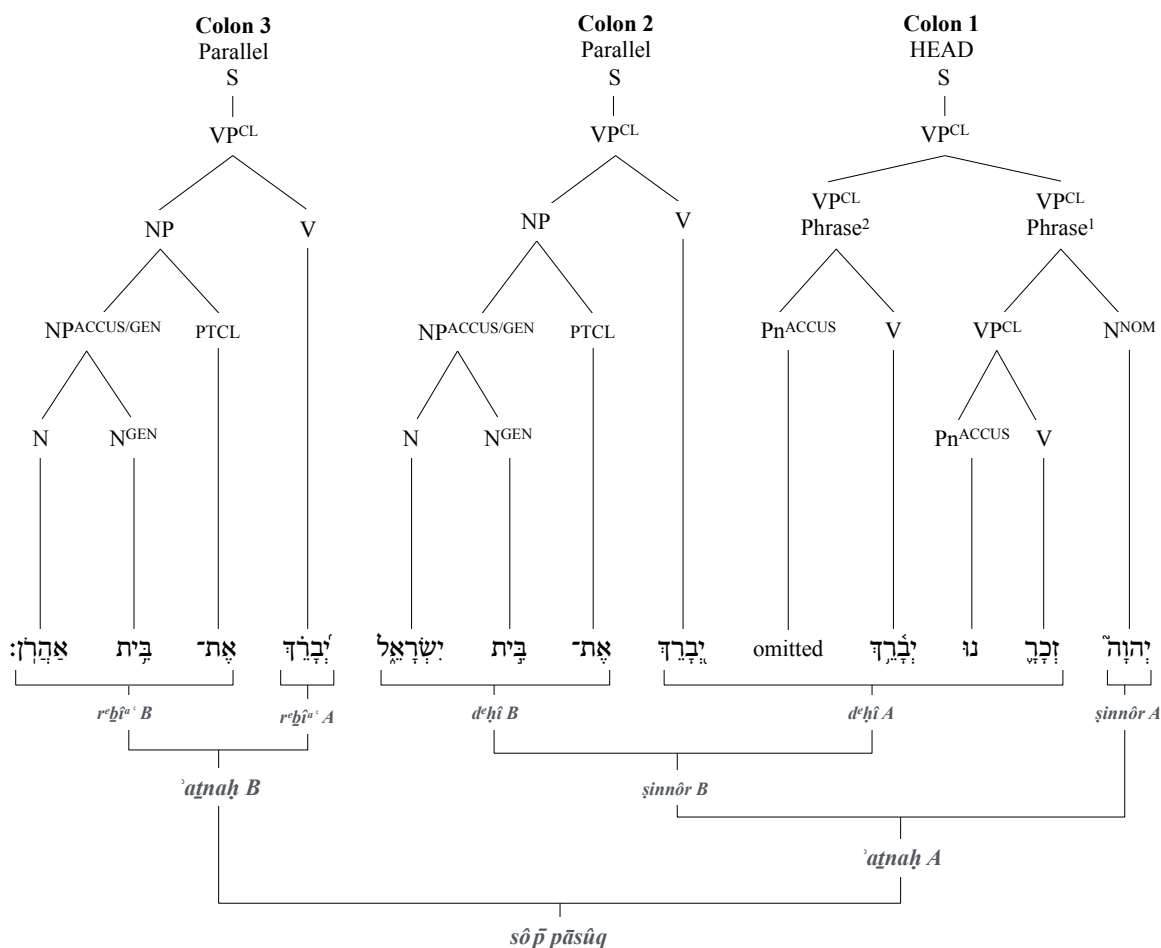
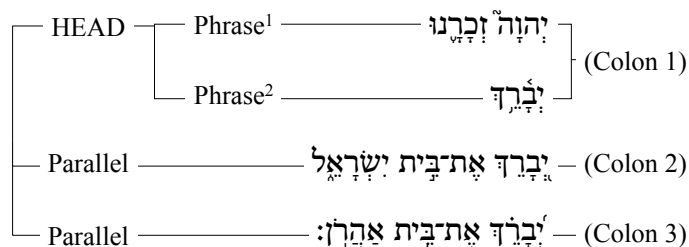


Figure 74: 115:12 Intercolon Relationship Diagram



3.3.4.12.1 Features of Cohesion

3.3.4.12.1.1 Grammatical-syntactic reiteration

– [S [V] [NP [PTCL] [NP^{ACCUS/GEN} [N^{GEN}] [N]]]] (e.g., יברך את־בית ישראל).

– [VP [V] [Pn^{ACCUS}]] (e.g., זכרנו).

– *Yiqṭōl* Vs (e.g., יברך).

3.3.4.12.1.2 Lexicogrammatical reiteration, collocation, and parallelism

– יהוה זכרנו // יברך את־בית ישראל // יברך את־בית אהרן.

– בית ישראל // בית אהרן.

3.3.4.12.1.3 Lexicosemantic reiteration, collocation, and parallelism

– בית.

– יברך.

– ישראל // אהרן.

3.3.4.12.1.4 Pronominal references

– Postcedents: בית ישראל and בית אהרן; referent: נו in זכרנו.

3.3.4.12.1.5 Ellipsis

– ACCUS in [VP [V יברך] [Pn^{ACCUS} omitted]].

3.3.4.12.1.6 Conjunctions

– None.

3.3.4.12.1.7 Other forms of cohesion

– Balanced (3 + 3 + 3) metre.

3.3.4.12.2 Features of Deviation

3.3.4.12.2.1 Deviation through parallelism

– יהוה זכרנו // יברך את־בית ישראל // יברך את־בית אהרן.

– בית ישראל // בית אהרן.

3.3.4.12.2.2 Other forms of deviation

– Shift from *qātal* V (זכרנו) to *yiqṭōl* V (יברך).

3.3.4.12.3 Foregrounded Elements

3.3.4.12.3.1 *Foregrounding through reiteration and parallelism*

- Foregrounding of the appeal for blessing through the reiteration of **יִבְרַךְ**.
- Foregrounding of the covenant people through the reiteration of **בֵּית יִשְׂרָאֵל** and **בֵּית אֲרֵהָן**.

3.3.4.12.3.2 *Other forms of foregrounding*

- Foregrounding of Y^{HWH} as the one who blesses through the fronting of **יְהוָה**.

3.3.4.12.4 Commentary

Verse 12 is a 3 + 3 + 3, HEAD[Phrase¹ + Phrase²] + Parallel + Parallel tricolon. Verse 12 can also be read as a bicolon, or a pair of bicola if read as follows.

Bicolon 1

יְהוָה זָכָרְנוּ

יִבְרַךְ

Bicolon 2

יִבְרַךְ אֶת־בֵּית יִשְׂרָאֵל

יִבְרַךְ אֶת־בֵּית אֲהֵרֹן:

Goldingay contends that vv. 12c–13a (not v. 12) is a tricolon to be interpreted this way¹⁹⁰:

יִבְרַךְ אֶת־בֵּית יִשְׂרָאֵל	Colon 1
יִבְרַךְ אֶת־בֵּית אֲהֵרֹן	Colon 2
יִבְרַךְ יְרֵאֵי יְהוָה	Colon 3

The obvious problem with this is that it does not match with the Masoretic delineation of the text.

¹⁹⁰ Goldingay, *Psalms 90–150*, 332.

The verse at large is made up of four brief CLS. All four CLS contain finite Vs. YHWH is the subject of each of the Vs, and the divine name appears only once. Three of the four Vs are יִבְרַךְ while the first V is the IMPV זָכַר. The tri-fold repetition of the V יִבְרַךְ underlines blessing that comes from YHWH. Again, as in vv. 9–11, we have the comprehensive people of God who are blessed by YHWH. Unlike v. 9, this reference to יִשְׂרָאֵל is qualified as בֵּית יִשְׂרָאֵל.

The ACCUSS are consistently the assembly that the poem speaks to. First, the ACCUS is “us”; second, “the house of Israel”; and third, “the house of Aaron.” The “house of Israel” and “house of Aaron” specifies who “us” is in the first CL thereby serving as a reminder that it is “us” who is the covenant people of YHWH.

3.3.4.13 Text-Grammatical Analysis: 115:13

יִבְרַךְ יְרֵאֵי יְהוָה הַקְּטָנִים עִם־הַגְּדֹלִים:

He will bless those who fear YHWH; the small together with the great.

Figure 75: 115:13 Constituency Tree

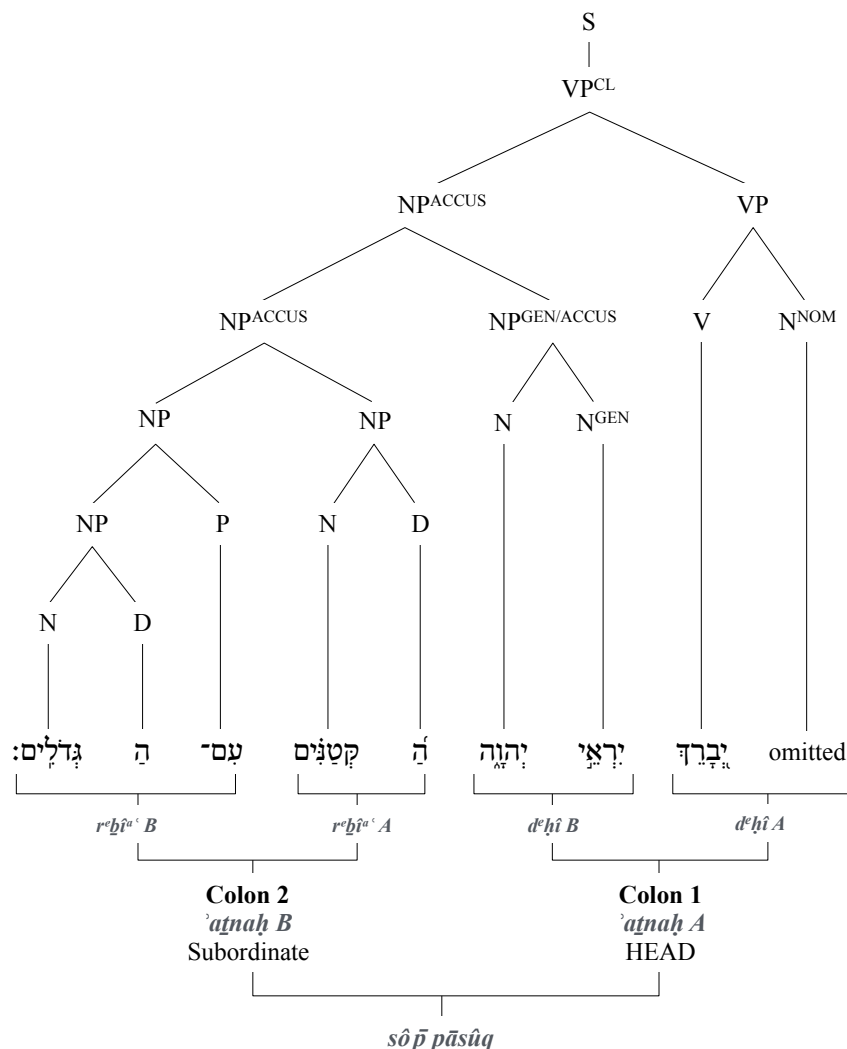
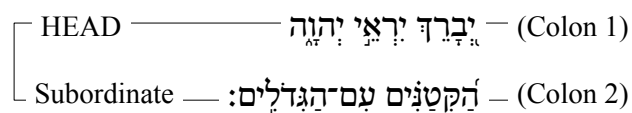


Figure 76: 115:13 Intercolon Relationship Diagram



3.3.4.13.1 Features of Cohesion

3.3.4.13.1 Grammatical-syntactic reiteration

– [NP [D] [N]] (e.g., הקטים).

3.3.4.13.1.2 Lexicogrammatical reiteration, collocation, and parallelism

- הקטנים // הגדלים // יראי יהוה –

3.3.4.13.1.3 Lexicosemantic reiteration, collocation, and parallelism

- קטנים // גדלים –

- ה –

3.3.4.13.1.4 Pronominal references

- None.

3.3.4.13.1.5 Ellipsis

- N^{NOM} in [VP [N^{NOM} omitted] [V יברך]].

3.3.4.13.1.6 Conjunctions

- עם –

3.3.4.13.1.7 Other forms of cohesion

- Balanced (3 + 3) metre.

- Repetition of the *hîreq yôd + mem* phoneme through גדלים and קטנים

3.3.4.13.2 Features of Deviation

3.3.4.13.2.1 Deviation through parallelism

- הקטנים // הגדלים // יראי יהוה –

3.3.4.13.2.2 Other forms of deviation

- None.

3.3.4.13.3 Foregrounded Elements

3.3.4.13.3.1 Foregrounding through reiteration and parallelism

- The universality of the worshippers of Y_{HWH} through the parallelism of // הקטנים
הגדלים // יראי יהוה

3.3.4.13.3.2 Other forms of foregrounding

- Foregrounding of the all-inclusive blessing of Y_{HWH} within the various groups that make up Y_{HWH}'s covenant people through the parallelism of NP^{ACCUS} הקטנים יראי יהוה עם־הגדלים.

3.3.4.13.4 Commentary

Verse 13 is a 3 + 3, HEAD + Subordinate bicolon with one CL per colon. Verse 13 continues in the same pattern as v. 12 with the use of the finite V יברך with Y_{HWH} as the subject. The pattern is also continued with a division of the assembly, namely יראי יהוה, as the ACCUS. Use of this term (יראי יהוה) also prevents the use of Y_{HWH} as the NOM here. While the first CL found in colon 1 contains the repetition of the finite V יברך, the CL in colon 2 elides the V to make for a compact bicolon. The ACCUS in colon 2 of v. 13 deviates heavily from the pattern that began in v. 9 by moving away from the use of a formal name for God's covenant people. Rather than "house of Aaron", "house of Israel", or "God fearers", the poet opts for "the small with the great", thereby casting a unique dimension of those that are within the eligible domain of the blessing of Y_{HWH}: all people who trust.

3.3.4.14 Text-Grammatical Analysis: 115:14

יִסַּף יְהוָה עָלֵיכֶם עָלֵיכֶם וְעַל-בְּנֵיכֶם:

May YHWH increase you, you and your children.

Figure 77: 115:14 Constituency Tree

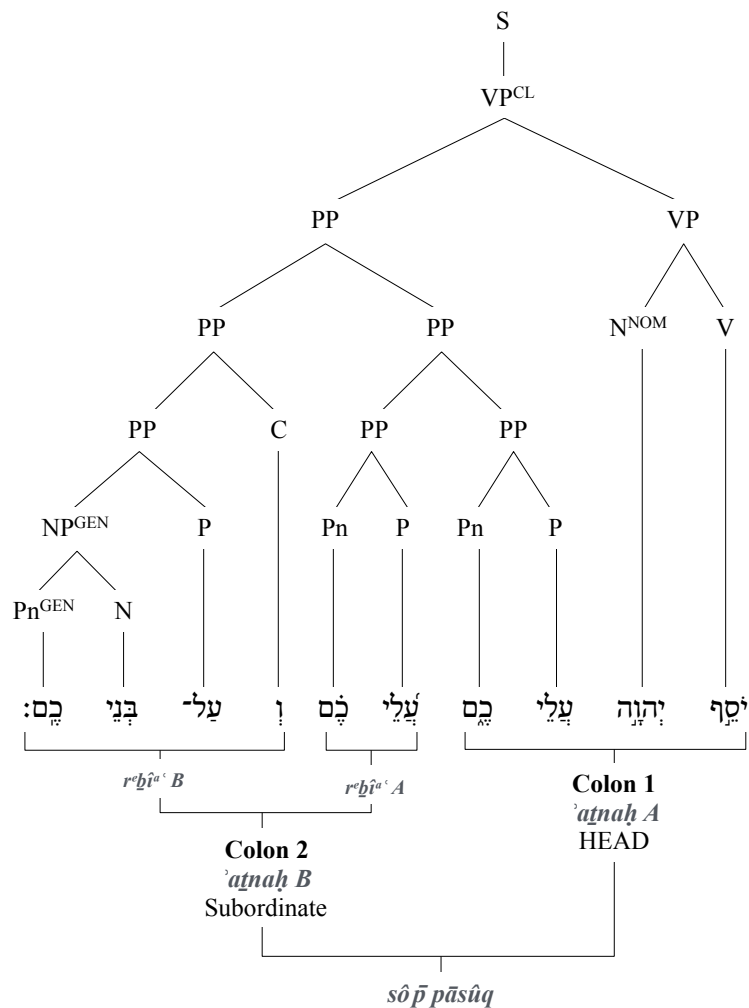
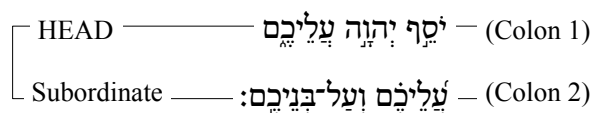


Figure 78: 115:14 Intercolon Relationship Diagram



3.3.4.14.1 Features of Cohesion

3.3.4.14.1 Grammatical-syntactic reiteration

– N (e.g., יהוה and בני).

– [PP [P] [Pn^{GEN}]] (e.g., עליכם).

3.3.4.14.1.2 Lexicogrammatical reiteration, collocation, and parallelism

– עליכם.

– עליכם // בניכם.

3.3.4.14.1.3 Lexicosemantic reiteration, collocation, and parallelism

– על.

– כם.

3.3.4.14.1.4 Pronominal references

– Antecedents: יראי יהוה, בית ארהן, בית ישראל; referent: כם in עליכם.

3.3.4.14.1.5 Ellipsis

– None.

3.3.4.14.1.6 Conjunctions

– ועל-בניכם in ו.

3.3.4.14.1.7 Other forms of cohesion

– Balanced (3 + 3) metre.

3.3.4.14.2 Features of Deviation

3.3.4.14.2.1 Deviation through parallelism

– עליכם // בניכם.

3.3.4.14.2.2 Other forms of deviation

– None.

3.3.4.14.3 Foregrounded Elements

3.3.4.14.3.1 *Foregrounding through reiteration and parallelism*

- Foregrounding of the worshippers who receive blessing through the reiteration of

על-בניכם and the parallelism of עליכם and עליכם.

3.3.4.14.3.2 *Other forms of foregrounding*

- None.

3.3.4.14.4 Commentary

Verse 14 is a 3 + 3, HEAD + Subordinate bicolon. Verse 14 begins a new section marked by a change in content as well as a change in grammatical-syntactic patterning. Verse 14 is a bicolon with a CL in each colon. The CL in colon 2 omits a V thereby linking to the HEAD V יסף as well as maintaining a direct repetition of עליכם thereby creating a chiastic word-order.¹⁹¹ Once again, as in the preceding verses, Y_{HWH} is the subject and the assembly is the benefactor of the action (יסף) of Y_{HWH} thereby carrying over essential features of the preceding verses for cohesion.

In these two brief CLS, there are three PPs all of which contain the P על as well as the Pn כם. The first two of the three PPs are identical (עליכם), and the third deviates from the repetition with בניכם. The fact that there is a separation between the first colon and the second exactly on the repetition of the PP עליכם underlines the final PP in colon 2, thus rendering the meaning, “May Y_{HWH} give you increase; to you *and what’s more* to your children (author’s translation; emphasis added).

¹⁹¹ Cf. the repetition of יברך in v. 12 and שמים in v. 16.

בְּרוּכִים אַתֶּם לַיהוָה עֹשֶׂה שָׁמַיִם וָאָרֶץ:

Blessed are you to YHWH, maker of the heavens and the earth.

Figure 79: 115:15 Constituency Tree

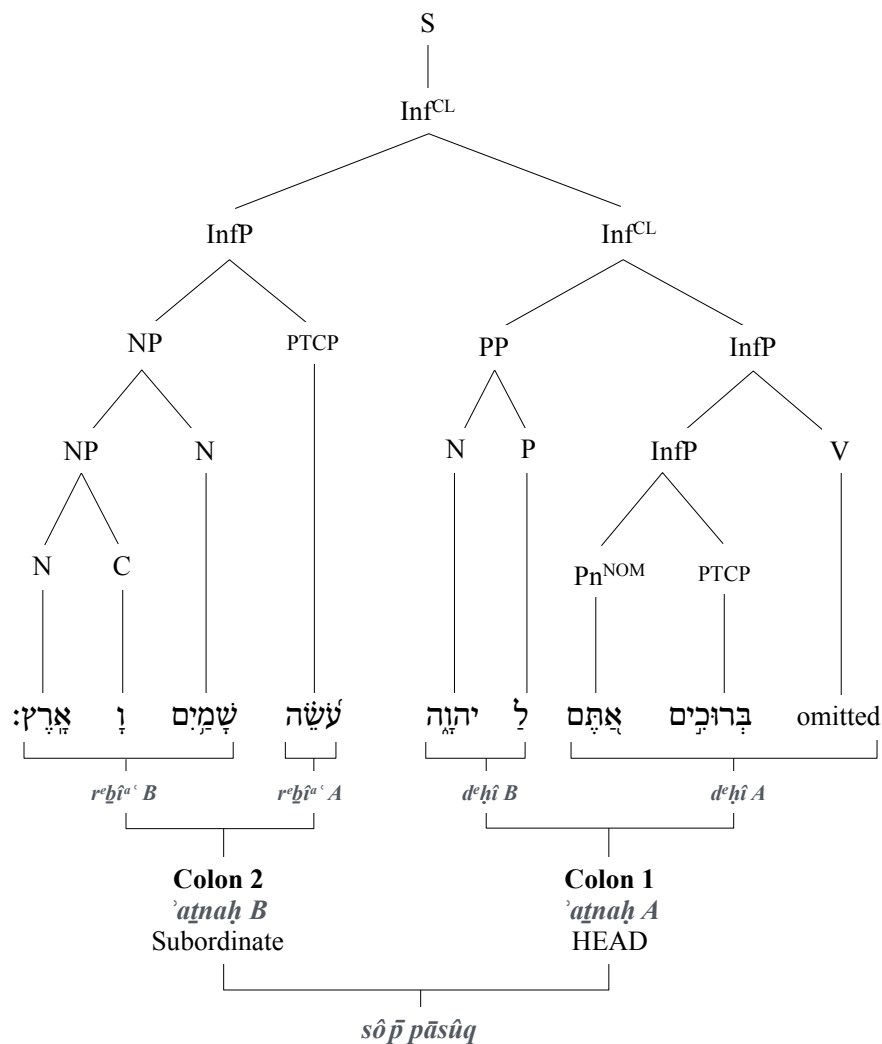
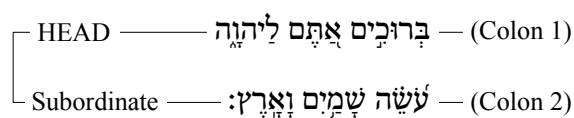


Figure 80: 115:15 Intercolon Relationship Diagram



3.3.4.15.1 Features of Cohesion

3.3.4.15.1.1 Grammatical-syntactic reiteration

- InfPs (e.g., *עשה שמים וארץ* and *ברוכים אתם*).
- N (e.g., *שמים* and *יהוה*).

- PTCPS (e.g., ברוכים and עשה).

3.3.4.15.1.2 Lexicogrammatical reiteration, collocation, and parallelism

- יהוה // עשה שמים וארץ.

3.3.4.15.1.3 Lexicosemantic reiteration, collocation, and parallelism

- שמים // ארץ.

3.3.4.15.1.4 Pronominal references

- Postcedent: יהוה; referent: ם in אתם.

3.3.4.15.1.5 Ellipsis

- None.

3.3.4.15.1.6 Conjunctions

- ו in וארץ.

3.3.4.15.1.7 Other forms of cohesion

- Balanced (3 + 3) metre.

3.3.4.15.2 Features of Deviation

3.3.4.15.2.1 Deviation through parallelism

- יהוה // עשה שמים וארץ.

3.3.4.15.2.2 Other forms of deviation

- None.

3.3.4.15.3 Foregrounded Elements

3.3.4.15.3.1 Foregrounding through reiteration and parallelism

- Foregrounding of Y_{HWH} through the parallelism of יהוה // עשה שמים וארץ.

3.3.4.15.3.2 Other forms of foregrounding

- Foregrounding of Y_{HWH}'s blessing through the Pn^{NOM} אתם.

– Foregrounding of the sovereignty of Y_{HWH} through the pairing of יהוה and עשה שמים
ווארץ.

3.3.4.15.4 Commentary

Verse 15 is a 3 + 3, HEAD + Subordinate bicolon comprising a single CL with two PTCPS at the front of each colon. The first PTCP (ברכום) is passive and the second (אשה) is active. Y_{HWH}, whose name appears only in the first colon, is the performer of the action in each of the PTCPS. The passive voice PTCP emphasises the state in which people live whereas the second PTCP points to Y_{HWH}'s activities. The ellipsis of the subject in colon 2 is naturally supplied *via* the reference to Y_{HWH} in the preceding colon. Y_{HWH} is the blessing and the maker of heaven and earth. The role of Y_{HWH} as creator of the cosmos further accentuates the contrast between the nations' idols who are *made* at the hands of men, and Y_{HWH} who *made* the heavens and the earth.

3.3.4.16 Text-Grammatical Analysis: 115:16

הַשָּׁמַיִם שָׁמַיִם לַיהוָה וְהָאָרֶץ נָתַן לִבְנֵי־אָדָם:

The heavens! The heavens are for YHWH, but the earth he gave to the children of man.

Figure 81: 115:16 Constituency Tree

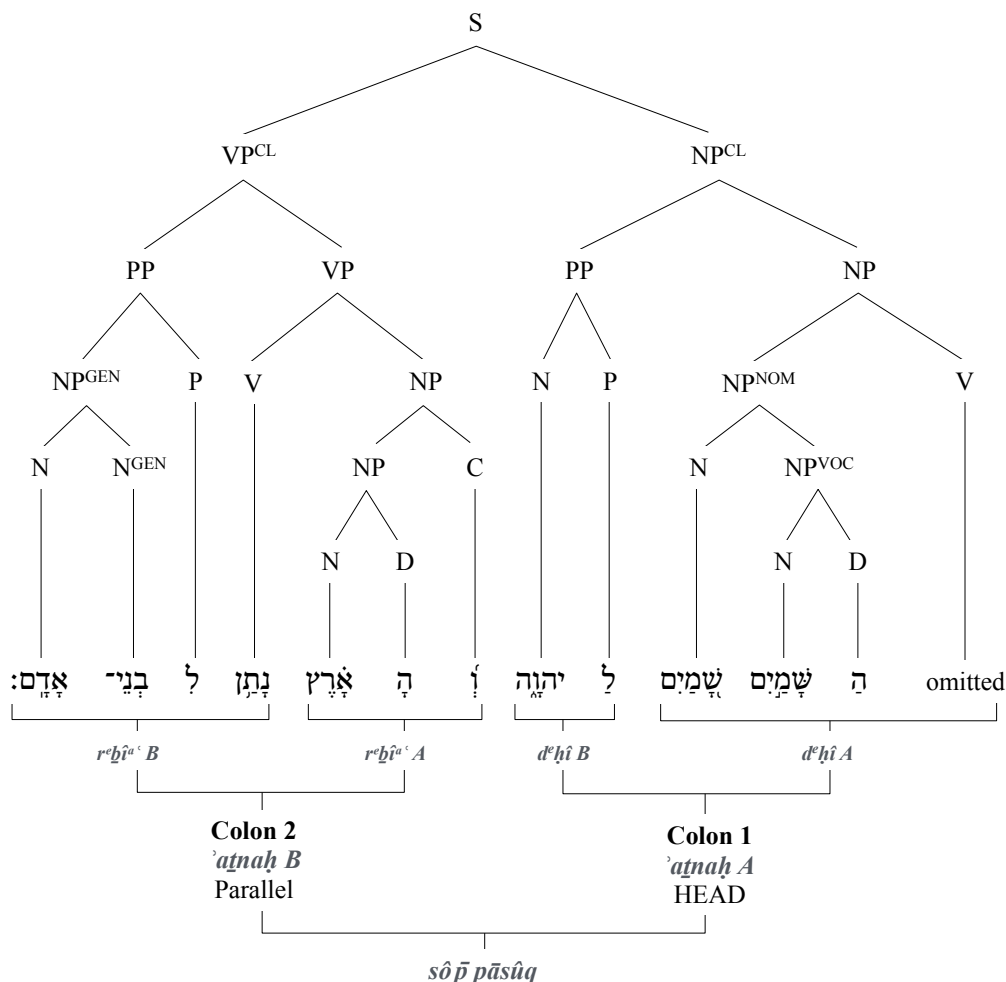
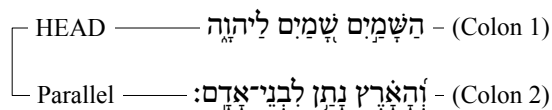


Figure 82: 115:16 Intercolon Relationship Diagram



3.3.4.16.1 Features of Cohesion

3.3.4.16.1.1 Grammatical-syntactic reiteration

- N (e.g., בני, ארץ, יהוה, שמים, and אדם).
- [NP [D] [N]] (e.g., השמים).

– PPs (e.g., ליהוה and לבני־אדם).

3.3.4.16.1.2 Lexicogrammatical reiteration, collocation, and parallelism

– השמים שמים ליהוה // הארץ נתן לבני־אדם.

3.3.4.16.1.3 Lexicosemantic reiteration, collocation, and parallelism

– שמים // הארץ.

3.3.4.16.1.4 Pronominal references

– None.

3.3.4.16.1.5 Ellipsis

– None.

3.3.4.16.1.6 Conjunctions

– ו in והארץ ו.

3.3.4.16.1.7 Other forms of cohesion

– None.

3.3.4.16.2 Features of Deviation

3.3.4.16.2.1 Deviation through parallelism

– השמים שמים ליהוה // הארץ נתן לבני־אדם.

3.3.4.16.2.2 Other forms of deviation

– Unbalanced (3 + 4) metre.

3.3.4.16.3 Foregrounded Elements

3.3.4.16.3.1 Foregrounding through reiteration and parallelism

– Foregrounding of the sovereignty of YHWH through the subsequent reiteration of שמים.

3.3.4.16.3.2 Other forms of foregrounding

– Foregrounding of Y_{HWH}'s gift of the earth to humanity through the fronting of the N^{AC}-

^{CUS} והארץ נתן לבני־אדם in the VP^{CL} ארץ.

3.3.4.16.4 Commentary

Verse 16 is a 3 + 4, HEAD + Parallel bicolon. There is both a semantic shift as well as change in grammatical-syntactic patterning from v. 15 to v. 16. At the same time, there is semantic overlap between vv. 15 and 16 with the repetition of ארץ. There is also grammatical-syntactic overlap with the repetition of ליהוה from v. 15 to v. 16. In v. 16, Y_{HWH}, as the maker of the heavens and the earth, has authority to give the earth to the sons of man. His sovereignty is not only exhibited in v. 15 through the fact that he is the creator, it appears again in v. 16: the heavens are for him. Heaven is the place from which the cosmos is administered; once again, sovereignty is the theme. The heavens are not just any heavens, they are Y_{HWH}'s heavens, thus, the juxtaposition of שמים. The syntax of this phrase is odd and is the only place in which it appears in the MT. Whether it is to be interpreted as a construct phrase (“the heavens of the heavens”), or as a VOC + ABS (“The heavens! The heavens are Y_{HWH}'s!”) makes little difference only in the sense that the statement proclaims the sovereignty of Y_{HWH}—He is above all.

Verse 16 is a bicolon evenly divided in length between cola. There is no finite V in colon 1. This pattern is augmented with the inclusion of נתן in colon 2. Both cola demonstrate possession. Across both cola, both the heavens and earth are for Y_{HWH} (because he is the creator; v. 15b), however, in colon two, Y_{HWH} gives the earth to the sons of man.

3.3.4.17 Text-Grammatical Analysis: 115:17

לֹא הַמֵּתִים יְהַלְלוּ־יְהוָה וְלֹא כָל־יֹרְדֵי דוֹמָה:

The dead do not praise YHWH, nor do those who go down to silence.

Figure 83: 115:17 Constituency Tree

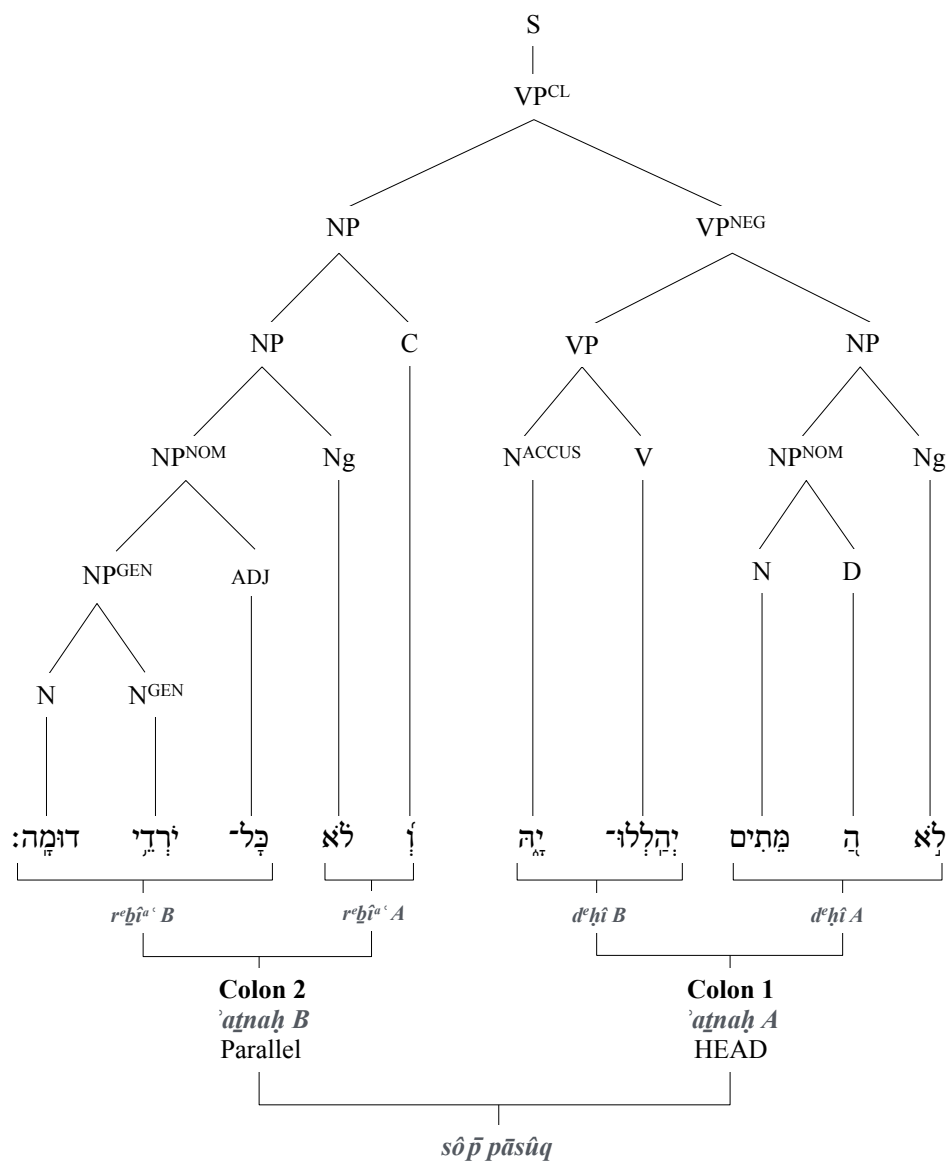
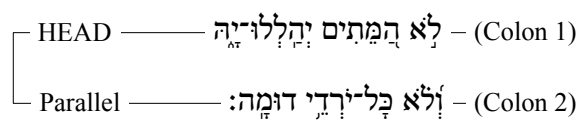


Figure 84: 115:17 Intercolon Relationship Diagram



3.3.4.17.1 Features of Cohesion

3.3.4.17.1.1 Grammatical-syntactic reiteration

- N (e.g., ירדי, יה, מתים, and דומה).
- Ng (e.g., לא).
- NP (e.g., המתים).

3.3.4.17.1.2 Lexicogrammatical reiteration, collocation, and parallelism

- לא המתים יהללו־יה // לא כל־ירדי דומה.

3.3.4.17.1.3 Lexicosemantic reiteration, collocation, and parallelism

- לא.
- המתים // ירדי דומה.

3.3.4.17.1.4 Pronominal references

- None.

3.3.4.17.1.5 Ellipsis

- יהללו.

3.3.4.17.1.6 Conjunctions

- ולא in ו.

3.3.4.17.1.7 Other forms of cohesion

- Balanced (3 + 3) metre.

3.3.4.17.2 Features of Deviation

3.3.4.17.2.1 Deviation through parallelism

- לא המתים יהללו־יה // לא כל־ירדי דומה.

3.3.4.17.2.2 Other forms of deviation

- None.

3.3.4.17.3 Foregrounded Elements

3.3.4.17.3.1 *Foregrounding through reiteration and parallelism*

- Foregrounding that the dead do not worship through the parallelism of **לא המיתם**
לא בל־ירדי דומה and **יהללו־יה**.

3.3.4.17.3.2 *Other forms of foregrounding*

- Foregrounding of the dead through the fronting of the N^{NOM} **המתים** in the VP^{CL} **לא**
המתים יהללו־יה.

3.3.4.17.4 Commentary

Verse 17 is a 3 + 3, HEAD + Parallel bicolon that prepares for v. 18, which is the final call to praise. Prior to v. 18's IMPV **יהללו יה**, v. 17 defines who *cannot* praise. Verse 17 is an evenly divided bicolon. The first colon is a straightforward CL with no elisions. Colon 2 could stand as a CL on its own as well as function as an extension of the first CL in colon 1. For the sake of terseness, colon 2 omits both the V (**יהללו**) and the ACCUS (**יה**). The NOMS (**המתים** and **ירדי דומה**) are semantically parallel. Not only do the dead not praise, but the dead who cannot make a sound in their throats, just like the idols and those who worship them. The B line in particular creates a sense of semantic cohesion with the overall theme of the poem.

In v. 16, the only finite V is **נתן**— Y_{HWH} gives. In v. 17, the only finite V is **יהללו**—the nations do not praise; even though God gives, the dead and those who go down in silence do not praise. Just like the idols and the nations, they cannot make a sound because they are dead.¹⁹² Also, **יהללו־יה** is centrally placed between the two groups who do not praise Y_{HWH} .

¹⁹² Goldingay, *Psalms 90–150*, 334.

3.3.4.18 Text-Grammatical Analysis: 115:18

וְאֶנְחֵנוּ | נְבָרֵךְ יְהוָה מֵעַתָּה וְעַד־עוֹלָם הַלְלוּ־יְהוָה:

But we will bless YHWH from now and until forever. Praise YHWH.

Figure 85: 115:18 Constituency Tree

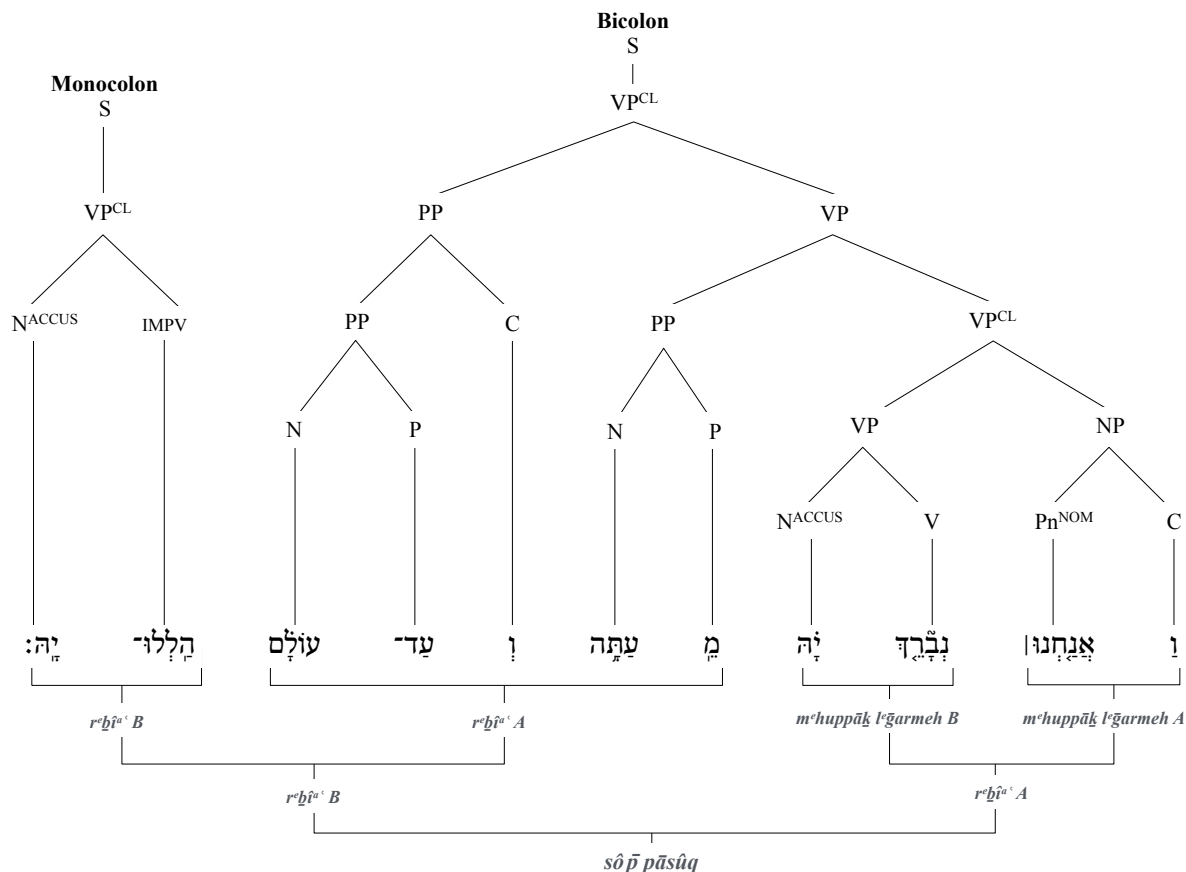
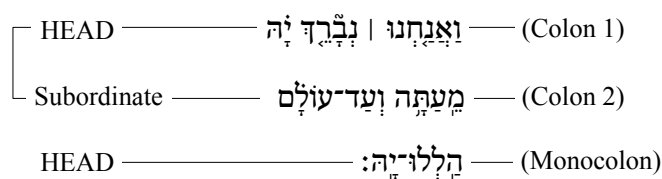


Figure 86: 115:18 Intercolon Relationship Diagram



3.3.4.18.1 Features of Cohesion

3.3.4.18.1.1 Grammatical-syntactic reiteration

- N (e.g., יהוה and עולם).
- PP (e.g., מעתה).
- [PP [P] [N]] (e.g., עד-עולם).

3.3.4.18.1.2 Lexicogrammatical reiteration, collocation, and parallelism

- מעתה // עד־עולם.

3.3.4.18.1.3 Lexicosemantic reiteration, collocation, and parallelism

- ו.
- יה.

3.3.4.18.1.4 Pronominal references

- Antecedent: יראי יהוה (v. 13); referent: אנחנו.

3.3.4.18.1.5 Ellipsis

- None.

3.3.4.18.1.6 Conjunctions

- ו.אנחנו in ו.
- ו.עד־עולם in ו.

3.3.4.18.1.7 Other forms of cohesion

- Balanced (3 + 3) metre.

3.3.4.18.2 Features of Deviation

3.3.4.18.2.1 Deviation through parallelism

- None.

3.3.4.18.2.2 Other forms of deviation

- Shift from *yiqtol* V (נברך) to IMPV (הללו).

3.3.4.18.3 Foregrounded Elements

3.3.4.18.3.1 Foregrounding through reiteration and parallelism

- Foregrounding of Y_{HWH} through the repetition of יה.

3.3.5.18.3.2 Other forms of foregrounding

- Foregrounding of the *who* (worshippers of Y_{HWH}) will bless Y_{HWH} through the fronting of the Pn^{NOM} אנחנו.

3.3.4.18.4 Commentary

Verse 18 is a 3 + 3, HEAD + Subordinate bicolon, and HEAD monocolon. Verse 18, like Psalm 113:9, closes with a monocolon concluding with the call to praise. The LXX makes the final call to praise the opening line of Psalm 116 (114) rather than the end of 115 (113).¹⁹³ This verse is set in direct and strong contrast to v. 17 which identifies those who do not praise. The contrast is noted by the conjunctive ו.

Verse 18 is a single CL that begins with the emphatic Pn which precedes the finite V (נברך) and the ACCUS (יה). The CL closes with a PP that offers a temporal expansion regarding *when* the people of God shall bless Y_{HWH}. This is not unlike Psalm 113:2b which reads exactly the same with מעתה ועד-עולם. The difference, however, is that in 113 the worshippers who are to bless שם יהוה are implicit, and here it is the explicit אנחנו who are to bless Y_{HWH} from now until forever.

With the placement of this verse at the end of the poem we have a sort of telescopic look back through the poem in the sense that the poem gives the reasons why we should praise and bless Y_{HWH}. He is our God, the only God of the universe.

¹⁹³ For a detailed analysis of variations in delimitation of הללו יה in the Hallel see Prinsloo, "Unit Delimitation in the Egyptian Hallel".

3.3.5 Macrostructural Analysis: 115

3.3.5.1 Overview: 115

- A. Stanza 1: Our God Is in Heaven (vv. 1–3)
 - 1. Strophe 1: Not to Us, But to Your Name be the Glory (v. 1)
 - 2. Strophe 2: Our God is in Heaven (vv. 2–3)
- B. Stanza 2: Unlike Y^{HWH}, They Are Made by Human Hands (vv. 4–8)
 - 1. Strophe 1: They Are Lifeless (vv. 4–7)
 - 2. Strophe 2: Those who Trust in Them Will be Like Them (v. 8)
- C. Stanza 3: Trust in Y^{HWH}, He Is Their Help and Their Shield (vv. 9–11)
- D. Stanza 4: Y^{HWH} Blesses His Covenant People (vv. 12–16)
 - 1. Strophe 1: Y^{HWH} Will Bless His Covenant People (vv. 12–13)
 - 2. Strophe 2: May You Be Blessed by Y^{HWH} (vv. 14–15)
 - 3. Strophe 3: The Heavens are for Y^{HWH} (v. 16)
- E. Stanza 5: We Will Praise Y^{HWH} (vv. 17–18)
 - 1. Strophe 1: The Dead Do Not Praise Y^{HWH}, but We Do (vv. 17–18a)
 - 2. Strophe 2: Closing Hymnic Imperative: Praise Y^{HWH} (v. 18b)

The liturgical, and therefore antiphonal nature of Psalm 115, is the driving force behind its macrostructural framework. The view here embraces Zenger's assessment that, "It is certainly indisputable that this psalm is liturgically saturated, but it is questionable whether it was conceived and used as a formula/agenda with different roles."¹⁹⁴ Zenger also suggests, based on the assessment of most exegetes that Psalm 115 is most likely an exilic or post-exilic psalm, that this poem is a "poetically imagined liturgy".¹⁹⁵ He goes on to propose five major sections (vv. 1–3, vv. 4–8, vv. 9–11, vv. 12–15, and vv. 16–18) with vv. 9–11 being the

¹⁹⁴ Hossfeld and Zenger, *Psalms* 3, 203.

¹⁹⁵ Ibid., 203.

thematic centre of the whole.

Van der Lugt divides Psalm 115 into three stanzas (vv. 1–8; vv. 9–16, and vv. 17–18), with three strophes in stanza 1 (vv. 1–3, vv. 4–6, and vv. 7–8), three strophes in stanza 2 (vv. 9–11, vv. 12–14, and vv. 15–16), and one strophe in stanza 3 (vv. 17–18). With this, stanzas 1 and 2 are identically patterned with two three-verse strophes followed by a two-verse strophe. He also notes that the middle strophe (vv. 9–11), "stands out on the basis of its 'antiphonal' character."¹⁹⁶ Van der Lugt also contends that the number seven is a key structural feature of the text. He writes, "The number seven has a structural function in this psalm: the psalm as a whole is composed of 7 strophes and a multiple of 7 words. In addition, the individual cantos also have multiples of 7 words."¹⁹⁷ Van der Lugt identifies v. 9b as, "the pivotal colon of the composition as a whole", based on a 19 + 1 + 19 colon structure.¹⁹⁸ The problem with this is that it only works if there is consensus on how to divide cola. If one counts the last call to praise in v. 18b (הללו יה) as a monocolon (which is the view here), then that creates a 19 + 1 + 20 structural arrangement. Also, the repetition of v. 9b that occurs through v. 11b causes one to question the evaluation. Undoubtedly, the semantic value of the phrase is foregrounded based on repetition, however, this paired with the colometric counting procedure is perhaps not enough to justify v. 9b as the thematic centre of the poem. At the same time, the view here is that stanza 3 (vv. 9–11) is the semantic centre of the poem, but does not go as far as to identify a single, central *colon*.

Fokkelman identifies a chiasm within the first four and last four verses of the poem.¹⁹⁹ This proposal is questionable at best and highly subjective in terms of interpreting the phrases in correspondence to one another. Fokkelman admits that, "The B-B' relationship between vv. 2 and 17 is not based on the use of similar words, but is the result of the entire argument."

¹⁹⁶ Van der Lugt, *Cantos and Strophes in Biblical Hebrew Poetry*, 265.

¹⁹⁷ Ibid., 265.

¹⁹⁸ Ibid., 266.

¹⁹⁹ Fokkelman, *Major Poems of the Hebrew Bible*, 223.

This is circular reasoning. Furthermore, grouping vv. 1–4 and vv. 15–18 goes against the natural liturgical movement of the poem manifest in its change of POV.

Among exegetes, the most widely accepted view is that vv. 9–11 make up a macrostructural unit. There is very little consensus, however, concerning the macrostructural delineation of the remainder of the poem.²⁰⁰

²⁰⁰ Various divisions include: Terrien: 1–3, 4–8, 9–13, 14–18; deClaisse: 1–2, 3–8, 9–11, 12–15, 16–18; Allen: 1–4, 5–8, 9–11, 12–13, 14–18aba, 18bb; Dahood: 1–2, 3–8, 9–11, 12–15, 16–18; Goldingay: 1–8, 9–11, 12–13, 14–16, 17–18; Gerstenberger: 1, 2–3, 4–7, 8, 9–11, 12–15, 16–18 (16, 17–18b, and 18c); Fokkeman: 1–3, 4–8, 9–11, 12–13, 14–16, 17–18;. For further division differences among commentators see van der Lugt, *Cantos and Strophes in Biblical Hebrew Poetry*, 266–267.

3.3.5.2 Stanza 1: Our God Is In Heaven (vv. 1–3)

A. Stanza 1: Our God Is in Heaven (vv. 1–3)

1. Strophe 1: Not to Us, But to Your Name be the Glory (v. 1)
2. Strophe 2: Our God is in Heaven (vv. 2–3)

3.3.5.2.1 Features of Cohesion

3.3.5.2.1.1 Grammatical-syntactic reiteration

- C (e.g., כי (v. 1); ו in ואלהינו (v. 3)).
- [NP^{GEN} [N] [Pn^{GEN}]] (e.g., חסדך (v. 1); אמתך (v. 1); אלהיהם (v. 2); אלהינו (v. 3)).
- NP^{VOC} (e.g., יהוה (v. 1); כבוד (v. 1)).
- Pn^{INTG} (e.g., למה (v. 2); איה (v. 2)).
- PP (e.g., לנו (v. 1); לשמך (v. 1); על-חסדך על-אמתך (v. 1); בשמים (v. 3)).
- *Qātal* Vs (e.g., חפץ (v. 3); עשה (v. 3)).

3.3.5.2.1.2 Lexicogrammatical reiteration, collocation, and parallelism

- לא לנו (v. 1).
- על-אמתך // על-חסדך (v. 1).
- אלהינו // אלהיהם // יהוה (vv. 1, 2, and 3).
- אלהינו בשמים // כל אשר-חפץ עשה (v. 3).

3.3.5.2.1.3 Lexicosemantic reiteration, collocation, and parallelism

- ל (v. 1).
- לנו (v. 1).
- לא (v. 1).
- יהוה (v. 1).
- אלהיהם // אלהינו // יהוה (vv. 1, 2, and 3).

3.3.5.2.1.4 Pronominal references

- Antecedent: worshipping community; referent: נו in לנו (v. 1).
- Antecedent: יהוה (v. 1); referent: ך in לשמך (v. 1).
- Antecedent: יהוה (v. 1); referent: ך in חסדך (v. 1).
- Antecedent: יהוה (v. 1); referent: ך in אמתך (v. 1).
- Antecedent: worshippers (v. 2); referent: הם in אלהיהם (v. 2).
- Antecedent: worshippers (v. 3); referent: נו in אלהינו (v. 3).

3.3.5.2.1.5 Ellipsis

- None.

3.3.5.2.1.6 Conjunctions

- ו in אלהינו.

3.3.5.2.1.7 Other cohesion features

- First person plural POV.
- Inclusio created by the opening and closing Pn נו in אלהינו (v. 3) and לנו (v. 1).
- Back-to-back repetition of אלהי with Pn^{GEN} in vv. 2 and 3.

3.3.5.2.2 Features of Deviation

3.3.5.2.2.1 Deviation through and parallelism

- Changes in pronominal suffixes (ך, נו, and הם).
- אלהיהם // אלהינו // יהוה (vv. 1, 2, and 3).
- על-אמתך // על-חסדך (v. 1).
- אלהינו // אלהיהם // יהוה (vv. 1, 2, and 3).
- IntgP (למה יאמרו הגוים // איה-נא אלהיהם; v. 2).
- PP (על-אמתך; על-חסדך; שמך; לנו; v. 1).
- NP^{GEN} (אלהינו; אלהיהם; אמתך; חסדך; שמך; v. 1, 2, and 3).

3.3.5.2.2.2 Other forms of deviation

- Movement from tricolon in v. 1 to two subsequent bicola in vv. 2–3.
- Change in POV in reference to God (second person in v. 1 to third in v. 2).
- V forms (IMPV in v. 1; *yiqṭōl* in v. 2; *qātal* in v. 3).
- Introduction of a new voice and character (הגוים) in v. 2.
- Rhetorical question in v. 2.

3.3.5.2.3 Foregrounded Elements

3.3.5.2.3.1 Foregrounding through reiteration and parallelism

- Emphasis on the covenant relationship between God and Israel through the repetition of Pn^{GEN}s as well as the chiasmic structuring with the back-to-back placement of אלהי in v. 2b and v. 3a.
- Emphasis on Israel's God as the focus of the stanza through repetition of reference.

3.3.5.2.3.2 Other forms of foregrounding

- Emphasis on the sovereignty of Israel's God through the rhetorical question.
- Prefix י at the start of v. 3 serves to emphasise the very real existence and presence of Y^{HWH} in heaven.

3.3.5.2.4 Commentary

The poem's first stanza can be divided into two strophes: v. 1 and vv. 2–3. Verse 1 stands apart not only as the opening verseline of the poem, but also as one of three tricola (vv. 1, 7, and 12). Its grammatical-syntactic structure is so distinct from the remainder of the poem's verselines that some exegetes designate this opening tricolon as an independent stanza.²⁰¹ It is the only verseline in the poem that comprises a [Phrase¹ + Phrase² + Phrase³], HEAD

²⁰¹ See Gerstenberger, *Psalms Part 2*, 285.

+ Subordinate[Phrase¹ + Phrase²] intercolon relationship (see **Figure 51**).

The second strophe of stanza 1 both asks (v. 2) and answers (v. 3) a question. Its coherence, then, manifests primarily in the form of semantics.

Coherence between the two strophes of stanza 1 occurs in the first person plural POV. At the same time, deviation occurs through a POV change in reference to YHWH, who is in the second person in v. 1 and in the third person in vv. 2–3.

The last colon of the stanza sets up the semantic transition between stanzas 1 and 2 by expanding the initial topic presented in the question **אֵי-הֵנָּה אֱלֹהֵיהֶם**. The imagined congregation not only answers where he is (v. 3a), but also testifies to his sovereignty (v. 3b). This prepares for the contrast between Israel's God and the gods of the nations that ensues until the end of the poem.

Verse 3's function to close the poem's first stanza links up with v. 8 through anaphoric parallelism through the phrase **כֹּל אֲשֶׁר**.²⁰²

²⁰² See Fokkelman, *Major Poems of the Hebrew Bible, Vol III.*, 224.

3.3.5.3 Stanza 2: Unlike Y^{HWH}, They Are Made by Human Hands (vv. 4–8)

B. Stanza 2: Unlike Y^{HWH}, They Are Made by Human Hands (vv. 4–8)

1. Strophe 1: They Are Lifeless (vv. 4–7)
2. Strophe 2: Those who Trust in Them Will be Like Them (v. 8)

3.3.5.3.1 Cohesion Features

3.3.5.3.1.1 Grammatical-syntactic reiteration

- C (e.g., ו in וזהב (v. 4); ו in ולא (vv. 5–7)).
- Ng (e.g., לא (vv. 6–7)).
- [NP^{GEN} [N] [Pn^{GEN}]] (e.g., אף להם, אזנים להם, עינים להם, פה־להם (vv. 5 and 6)).
- Pn^{DAT} (e.g., הם in להם (v. 6); הם in בהם (v. 8)).
- PTCP (e.g., עשי (v. 8); בטח (v. 8)).
- VP^{CL} (e.g., פה־להם ולא ידברו (v. 5); עינים להם ולא יראו (v. 5); אזנים להם ולא־ישמעו (v. 6); רגליהם ולא יהלכו (v. 7); ידיהם ולא ימישון (v. 7)).
- *Yiqtol* Vs (e.g., ישמעו (v. 6); יריחון (v. 6); ימישון (v. 7); יהלכו (v. 7)).

3.3.5.3.1.2 Lexicogrammatical reiteration, collocation, and parallelism

- רגלים // ידיהם // אף להם // אזנים להם // אינים להם // פה־להם (vv. 5, 6, and 7).
- עצביהם כסף וזהב // מעשה ידי אדם (v. 4).
- פה־להם ולא ידברו // עינים להם ולא יראו // אזנים להם ולא־ישמעו // אף להם ולא יריחון //
- ידיהם ולא ימישון רגליהם ולא יהלכו // לא־יהגו בגרונם (vv. 5, 6, and 7).

3.3.5.3.1.3 Lexicosemantic reiteration, collocation, and parallelism

- זהב // כסף (v. 4).
- פה // עינים // אזנים // אף // ידיהם // רגליהם (vv. 5, 6, and 7).
- עשה (vv. 4 and 8).

3.3.5.3.1.4 Pronominal references

- Antecedent: הגוים (v. 2); referent: הם in עצביהם (v. 4).
- Antecedent: עצביהם (v. 4); referent: הם in להם (v. 5 and 6).
- Antecedent: עצביהם (v. 4); referent: הם in ידיהם and רגליהם (v. 7).
- Antecedent: עצביהם (v. 4); referent: הם in בגרונם (v. 7).

3.3.5.3.1.5 Ellipsis

- None.

3.3.5.3.1.6 Conjunctions

- וזהב in ו.
- ולא in ו.

3.3.5.3.1.7 Other features of cohesion

- Repetition of the root עשה creating an inclusio (v. 4b and v. 8a).
- Repetition of ידי creating an inclusio around critique of gods (v. 4b and v. 7a).
- Alliterative repetition through ימישון // ישמעו in v 6a and 7a.

3.3.5.3.2 Features of Deviation

3.3.5.3.2.1 Deviation through and parallelism

- פה־להם // אינים להם // אזנים להם // אף להם // ידיהם // רגלים (vv. 5, 6, and 7).
- פה // עינים // אזנים // אף // ידיהם // רגליהם (vv. 5, 6, and 7).
- פה־להם ולא ידברו // עינים להם ולא יראו // אזנים להם ולא ישמעו // אף להם ולא יריחון // ידיהם ולא ימישון רגליהם ולא יהלכו // לא־יהגו בגרונם (vv. 5, 6, and 7).

3.3.5.3.2.2 Other forms of deviation

- Shift from [S [NP^{CL} [N] [PP [P] [Pn]]] [VP [NP [C] [PTCL^{NEG}] [V]]] (i.e., פה־להם ולא ידברו) to [S [NP^{CL/GEN} [N] [Pn^{GEN}] [VP [NP [C] [PTCL^{NEG}] [V]]] (i.e., ידיהם ולא ימישון).

3.3.5.3.3 Foregrounded Elements

3.3.5.3.3.1 Foregrounding through reiteration and parallelism

- Repetition of speech organs (vv. 5 and 7).
- Repetition of PTCL^{NEG} accentuating the incompetency of the idols.

3.3.5.3.3.2 Other forms of foregrounding

- Rhetorical question brings the folly of idolatry and comparative incompetency of the idols into focus.

3.3.5.3.4 Commentary

Stanza 2 is composed of four bicola (vv. 4–6 and v. 8) and one tricolon (v. 7). These cola variations correspond to the two-strophe structure within stanza 2: vv. 4–7 and v. 8. The first four verselines have a HEAD + Parallel intercolon relationship pattern with the exception of the tricolon in v. 7, which is a HEAD + Parallel + Parallel. Cohesion occurs across the stanza through the grammatical-syntactic reiteration [S [NP^{CL} [N] [PP [P] [Pn]]] [VP [NP [C] [PT-CL^{NEG}]] [V]]] (i.e., פה־להם ולא ידברו), as well as through the semantic focus being the lifelessness of the nations' idols.

Deviation occurs most abruptly through the tricolon in v. 7 which serves to accentuate foregrounding of the theme of the *extent* of the lifelessness among the idols that develops through the three-verse repetition of the above mentioned grammatical-syntactic pattern. The tricolon also marks the end of the first strophe within the stanza (vv. 4–7).

Van der Lugt groups v. 7 together with v. 8 based on two features of the text: (1) the repetition of the P כ occurring in 7c and v. 8b,²⁰³ and (2) the shift in grammatical-syntactic method for demonstrating possession from v. 6 to v. 7. He writes,

²⁰³ Van der Lugt, *Cantos and Strophes in Biblical Hebrew Poetry*, 263.

From a thematic point of view, v. 7 is the immediate continuation of vv. 5–6. Nevertheless, there is a subtle grammatical difference: in vv. 5–6 the parts of the body are followed by *lhm* ('to them'), while in v. 7 the suffix *hm/-m* is immediately attached to the parts of the body.²⁰⁴

The view here is that the "subtle grammatical difference", rather than indicating a separate section, marks the end of the section with that it is to be included as well as includes an internal pattern disruption for the sake of foregrounding rather than marking the start of a new section. Furthermore, the anaphoric parallelism that occurs between "mouths" in v. 5 and "throats" at the end of v. 7 further attests to the importance of v. 7's inclusion in vv. 4–6 rather than being grouped as a unit with v. 8. The body parts having to do with speech, then, form an *inclusio* around the section. The repetition of speech organs foregrounds the link between competence and speech. Lastly, the negative declaration included in v. 7 clearly attests to its participation in vv. 4–6. Verse 8 deviates from the negative declaration pattern that runs through all verses of the stanza.

²⁰⁴ Ibid., 269.

3.3.5.4 Stanza 3: Trust in Y_{HWH}, He Is Their Help and Their Shield (vv. 9–11)

C. Stanza 3: Trust in Y_{HWH}, He Is Their Help and Their Shield (vv. 9–11)

3.3.5.4.1 Features of Cohesion

3.3.5.4.1.1 Grammatical-syntactic reiteration

- C (e.g., ו in ומגנם (vv. 9–11)).
- IMPV (e.g., בטח (v. 9–11)).
- [NP^{GEN} [N] [Pn^{GEN}]] (e.g., עזרם (vv. 9–11); מגנם (vv. 9–11)).
- [NP^{GEN} [N^{GEN}] [N]] (e.g., בית אהרן (v. 10); יראי יהוה (v. 11)).
- Pn^{NOM} (e.g., הוא (vv. 9–11)).
- PP (e.g., ביהוה (vv. 9–11)).

3.3.5.4.1.2 Lexicogrammatical reiteration, collocation, and parallelism

- עזרם ומגנם הוא (vv. 9–11).
- עזרם // מגנם (vv. 9–11).
- ישראל בטחו ביהוה // בית אהרן בטחו ביהוה // יראי יהוה בטחו ביהוה (vv. 9, 10, and 11).

3.3.5.4.1.3 Lexicosemantic reiteration, collocation, and parallelism

- עזרם // מגנם (vv. 9–11).
- ישראל // בית אהרן // יראי יהוה (vv. 9, 10, and 11).
- בטח (v. 9) // בטחו (vv. 10 and 11).

3.3.5.4.1.4 Pronominal references

- Antecedent: יהוה (v. 9); referent: הוא (vv. 9–11).
- Antecedent: ישראל (v. 9); referent: ם in עזרם and מגנם (v. 9).
- Antecedent: בית אהרן (v. 10); referent: ם in עזרם and מגנם (v. 10).
- Antecedent: יראי יהוה (v. 11); referent: ם in עזרם and מגנם (v. 11).

3.3.5.4.1.5 Ellipsis

- None.

3.3.5.4.1.6 Conjunctions

- ומגנם in ו.

3.3.5.4.1.7 Other forms of cohesion

- None.

3.3.5.4.2 Features of Deviation

3.3.5.4.2.1 Deviation through parallelism

- (vv. 9, 10, and 11) // יראי יהוה // בית אהרן // ישראל (vv. 9, 10, and 11).
- עזרם // מגנם (vv. 9–11).
- בטח (v. 9) // בטחו (vv. 10 and 11).

3.3.5.4.2.2 Other forms of deviation

- Shift from VP^{CL} (i.e., בטח ביהוה) to NP^{CL} (עזרם ומגנם הוא).
- *Dāgēš qal* in PP ביהוה in v. 9.

3.3.5.4.3 Foregrounded Elements

3.3.5.4.3.1 Foregrounding through reiteration and parallelism

- Repetition of the Pn^{NOM} הוא at the end of each verseline accentuates "an important theological message: 'He is their help and shield'."²⁰⁵

3.3.5.4.3.2 Other forms of foregrounding

- Formulaic repetition of both content and constituency word-order emphasises the pervasiveness, and completeness of Y_{HWH}'s protection for the covenant people.
- The metaphor of Y_{HWH} as עזרם ומגנם further accentuates the protective function of

²⁰⁵ Ibid., 265–266.

Y_{HWH} for his covenant people.

3.3.5.4.4 Commentary

As noted above, there is a general consensus among exegetes and structural analysts that vv. 9–11 form a single macrostructural unit. The repetition of content and grammatical-syntactic structure of each verseline indicates the stanza's liturgical and antiphonal nature. The internal deviations within the references to covenant people sub-groups establishes the sense of movement and universal inclusion through the stanza.

The semantic centre of the strophe is the protective and redeeming role of Y_{HWH} for his covenant people that is intended to inspire trust. This is expressed through the following three features of the strophe. First, each verseline ends with a HEAD phrase, which is a deviation from the more frequent HEAD + Parallel formula. In other words, the grammatical independence of the phrase עֲזָרָם מִגֹּגֶם הוּא attests to its centrality of focus. Second is the employment of metaphor to convey the message. Third is the uninterrupted three-fold repetition of the first two features. With this, the interruption of the poem's verbal pattern with an additional uninterrupted three-fold repetition of the IMPV בָּטַח lends focus to the necessity to trust as a result of Y_{HWH}'s complete protection and care for *all* of his covenant people. The emphasis on "all" comes through the repetition of the sub-groups within God's covenant people.

3.3.5.5 Stanza 4: Y_{HWH} Blesses His Covenant People (vv. 12–16)

D. Stanza 4: Y_{HWH} Blesses His Covenant People (vv. 12–16)

1. Strophe 1: Y_{HWH} Will Bless His Covenant People (vv. 12–13)
2. Strophe 2: May You Be Blessed by Y_{HWH} (vv. 14–15)
3. Strophe 3: The Heavens are for Y_{HWH} (v. 16)

3.3.5.5.1 Features of Cohesion

3.3.5.5.1.1 Grammatical-syntactic reiteration

- C (e.g., ו in ועל (v. 14); ו in וארץ (v. 15); ו in והארץ (v. 16)).
- D (e.g., ה in הקטנים (v. 13); ה in הגדלים (v. 13); ה in הארץ (v. 16)).
- InfP (e.g., ברוכים אתם (v. 15); עשה שמים וארץ (v. 15)).
- N (e.g., קטים (v. 13); גדלים (v. 13); שמים (v. 15); ארץ (vv. 15–16)).
- N^{NOM} (e.g., יהוה (vv. 12 and 14)).
- [NP^{GEN} [N^{GEN}] [N]] (e.g., בית ישראל (v. 12); בית אהרן (v. 12); יראי יהוה (v. 13); בני־אדם (v. 16)).
- PP (e.g., עליכם (v. 14); עלי־בניכם (v. 14); ליהוה (vv. 15–16); לבני־אדם (v. 16)).
- PTCL (e.g., את (v. 12)).
- PTCP (e.g., ברוכים (v. 15); עשה (v. 15)).
- *Qātal* Vs (e.g., זכר (v. 12); נתן (v. 16)).
- *Yiqtol* Vs (e.g., יברך (vv. 12–13); יסף (v. 14)).

3.3.5.5.1.2 Lexicogrammatical reiteration, collocation, and parallelism

- יברך את־בית ישראל // יברך את־בית אהרן // יברך יראי יהוה (v. 12).
- עליכם // ועל־בניכם (v. 14).
- יהוה // עשה שמים וארץ (v. 15).
- ברוכים אתם ליהוה // יסף יהוה עליכם עליכם ועל־בניכם (v. 14 and 15).

3.3.5.5.1.3 Lexicosemantic reiteration, collocation, and parallelism

- בית ישראל // בית אהרן // נו // הקטנים עם־הגדלים // בני־אדם (vv. 12, 13, and 16).
- הקטנים // גדלים (v. 13).
- יהוה (vv. 12, 13, 14, 15, and 16).
- שמים // ארץ (vv. 15 and 16).
- ארץ (vv. 15–16).
- שמים (vv. 15–16).
- עליכם (v. 14).
- בני (vv. 14b and 16b).
- ברך (vv. 12 and 13a).

3.3.5.5.1.4 Pronominal references

- Postcedent: worshippers (בית ישראל and בית אהרן); referent: נו in זכרנו (v. 12).
- Antecedent: worshippers (vv. 12–13); referent: כם in עליכם (v. 14).
- Antecedent: worshippers (vv. 12–13); referent: כם in בניכם (v. 14).
- Antecedent: worshippers (vv. 12–13); referent: אתם (v. 15).

3.3.5.5.1.5 Ellipsis

- None.

3.3.5.5.1.6 Conjunctions

- עם־הגדלים in עם.
- ו in ועל־בניכם.

3.3.5.5.1.7 Other forms of cohesion

- None.

3.3.5.5.2 Features of Deviation

3.3.5.5.2.1 Deviation through parallelism

- בית ישראל // בית אהרן // יראי יהוה // הקטנים // הגדלים // בני־אדם.
- עליכם // על־בניכם (v. 14).
- שמים // ארץ (vv. 15–16).

3.3.5.5.2.2 Other forms of deviation

- Initial tricolon paired with four subsequent bicola.
- Movement from first person plural POV of worshippers to third person singular.
- *Hip 'il* V among *qal* Vs (יסף).
- Movement from *qātal* (v. 12) to *yīqtōl* (vv. 13–14) back to *qātal* (vv. 15–16).

3.3.5.5.3 Foregrounded Elements

3.3.5.5.3.1 Foregrounding through reiteration and parallelism

- The repetition of יהוה.

3.3.5.5.3.2 Other forms of foregrounding

- None.

3.3.5.5.4 Commentary

Stanza 4 is composed of four verselines; one tricolon followed by three subsequent bicola. It can be divided into two strophes: (1) vv. 12–13, and (2) vv. 14–15. Verses 12–13 are marked by the repetition of יברך as well as the covenant people group יראי יהוה that carries on from the two groups mentioned in v. 12b and 12c (בית ישראל and בית אהרן). Marking vv. 14–15 as a single strophe is the change in POV from the first and third person plural in vv. 12–13 to the second person plural in vv. 14–15. Verses 14 and 15 are grouped together as a single

strophe based on the repetition of the jussive priestly blessing language in יסף and ברוכים.

3.3.5.6 Stanza 5: We Will Praise Y^{HWH} (vv. 17–18)

E. Stanza 5: We Will Praise Y^{HWH} (vv. 17–18)

1. Strophe 1: The Dead Do Not Praise Y^{HWH}, but We Do (vv. 17–18a)
2. Strophe 2: Closing Hymnic Imperative: Praise Y^{HWH} (v. 18b)

3.3.5.6.1 Features of Cohesion

3.3.5.6.1.1 Grammatical-syntactic reiteration

- C (e.g., ו in ולא (v. 17); ו in ואנחנו (v. 18); ו in ועד-עולם (v. 18)).
- N^{ACCUS} (e.g., יה (vv. 17–18)).
- Ng (e.g., לא (v. 17)).
- NP^{NOM} (e.g., כל המתים יהלל-יה (v. 17); ואנחנו נברך יה (v. 18); יהלל-יה (v. 18)).
- PP (e.g., מעתה (v. 18); עד-עולם (v. 18)).
- VP^{CL} (e.g., לא המתים יהלל-יה (v. 17); ואנחנו נברך יה (v. 18); יהלל-יה (v. 18)).
- *Yiqṭōl* Vs (e.g., יהללו (v. 17); נברך (v. 18)).

3.3.5.6.1.2 Lexicogrammatical reiteration, collocation, and parallelism

- כל-ידי דומה // המתים (v. 17).

3.3.5.6.1.3 Lexicosemantic reiteration, collocation, and parallelism

- יה.
- לא (v. 17).
- הלל (vv. 17 and 18b).

3.3.5.6.1.4 Pronominal references

- Antecedent: worshippers; referent: אנחנו.

3.3.5.6.1.5 Ellipsis

- None.

3.3.5.6.1.6 Conjunctions

- וּלֹא in v.
- וְאֶנְחֻנוּ in v.
- וְעַד־עוֹלָם in v.

3.3.5.6.1.7 Other forms of cohesion

- All cola fronted with the HEAD.

3.3.5.6.2 Features of Deviation

3.3.5.6.2.1 Deviation through parallelism

- *Yiqṭōl* in v. 17 and v. 18a and *qāṭal* in v. 18b.
- N^{NOM} in v. 17a (הַמֵּתִים) expanded to NP^{NOM} in v. 17b (יְרֵדֵי דוֹמָה).

3.3.5.6.2.2 Other forms of deviation

- Three different intercola relationships per versline.
- Vs in vv. 17 and 18a, and IMPV in v. 18b.
- Fronted Pn^{NOM} אֶנְחֻנוּ.

3.3.5.6.3 Foregrounded Elements

3.3.5.6.3.1 Foregrounding through reiteration and parallelism

- Foregrounding of the dead through the parallelism of בְּלִירְדֵי דוֹמָה // הַמֵּתִים (v. 17).
- Foregrounding of Y_{HWH} through the reiteration of יְהוָה.
- Foregrounding of the hymnic IMPV through the reiteration of the root הָלַל.

3.3.5.6.3.2 Other forms of foregrounding

- Emphasis on the liturgical voice of the collective people of God through the use of אֶנְחֻנוּ.
- Contrast between the dead and the living through the contrastive C ו in v. 18a.

3.3.5.6.4 Commentary

Stanza 6 is the last stanza of the poem and is composed of two subsequent bicola (vv. 17–18a) followed by a monocolon (v. 18b). Stanza 6 links up with stanza 5 by amplifying dichotomies. In stanza 5 (v. 16), the dichotomy was between the heavens and earth (spatial). In vv. 17–18, the dichotomy is between the living and the dead which runs parallel with God's covenant people (the living) and idolaters (the dead). The V^{NEG} formulation creates an anaphoric parallelism between stanzas 6 and 2. The call to praise closes the stanza and foregrounds the obligation to praise through the IMPV הללו. This gives the summative results of the poem. It is because Y_{HWH} is transcendent, set apart from the created order and idols of the nations, and because he is faithful to his covenant people, that the people of God praise him.

3.3.6 Conclusion

The structure of Psalm 115, as "poetically imagined liturgy", is ultimately shaped by shifts in POV. The liturgy format invites the audience to enter the polemic posture against the idols of the nations, as well as remember their identification as the covenant people of the one true God. The semantic repetitions paired with the grammatical-syntactic reiterations throughout bring together the non-assimilative nature of God's people as well as the blessing it is to praise the one true God who has set forth boundaries between the living (his worshippers) and the dead (idolaters). Drawing on this point, Fokkelman notes that, "The Israel-peoples relationship is here analogous to the God-gods relationships, and the vast difference between the partners in these associations is poetically translated into the enormous contrast between the handiwork of the peoples and the works of God."²⁰⁶

²⁰⁶ Fokkelman, *Major Poems of the Hebrew Bible*, 223.

3.4 The Structure of the Poetic Text: Psalm 116

3.4.1 Unifying Theological Theme: 116

Psalm 116 artistically combines the themes of redemption and public praise and worship of YHWH. A subordinate theme is the faithfulness of YHWH reciprocated by the faithfulness of the worshipper manifest in the context of public worship. There is also a particular emphasis on result. The psalmist loves [YHWH], is faithful to worship YHWH, praises YHWH, and is the servant of YHWH *as a result* of salvation at the hand of YHWH.

Creating a sense of rhetorical-theological cohesion across the poem is the theme of *calling out* to YHWH (see vv. 2, 4, 10, 11, 13, and 17); this is not a uniform calling, however. The psalmist calls out to YHWH for help, as well as to praise him. This internal deviation on the theme of calling poetically combines cries of distress with cries of praise. The psalmist, who represents the worshipping community, praises YHWH because of being delivered from distress. The context of deliverance, then, heightens the urgency of praise.

Finally, flowing from the theme of redemption and praise is the subtle theme of life (v. 9). Set in contrast to the theme of life is the pleasure God finds in the death of his saints (v. 15), which is set in juxtaposition with v. 16. Life, then, is situated in the context of praise and servanthood. Gently flowing beneath these themes, once again, is the cohesive semantic theme of faithfulness. It is the reciprocal faithfulness of the psalmist that ties him to YHWH even to the point of death.

3.4.2 Translation with notes: 116

- 1 I love²⁰⁷ because Y^{HWH}²⁰⁸ hears my voice [and] my supplications.
- 2 For he inclined his ear to me; and during my days I will call out.
- 3 The cords of death encompassed me, and the pangs of Sheol found me. Distress and anguish I find.
- 4 But on the name of Y^{HWH} I call, “Please, O Y^{HWH}, save my life!”
- 5 Y^{HWH} is gracious and righteous, and our God is compassionate.
- 6 The guardian of the simple is Y^{HWH}. I was brought low but he gave to me help.
- 7 Turn back, my soul, to your rest, for Y^{HWH} has acted bountifully towards you.²⁰⁹
- 8 For you have rescued my life from death, my eye from tears, my foot from stumbling.²¹⁰
- 9 I shall walk in the presence of Y^{HWH} in the lands²¹¹ of the living.
- 10 I trusted even when I spoke, “I am greatly afflicted.”
- 11 I said in my panic, “All men are liars.”

²⁰⁷ Hossfeld is correct in suggesting that the MT should not be changed in v. 1a. “The אהבתי, ‘I love,’ without an object corresponds to the absolute use of אקרא, ‘I will call,’ in v. 2b and האמנתי, ‘I believe,’ in v. 10a. The object is clear from the context,” (Hossfeld and Zenger, *Psalms* 3, 214). Also, Dahood’s suggested repointing that renders, “Out of love for me Yahweh did hear my plea for his mercy”, is unnecessary because of אקרא in v. 2b that creates a grammatical bookend for vv. 1–2; see Dahood, *Psalms III*, 145. Goldingay’s, “I dedicate myself”, is an interesting alternative although it is hard to justify אהבתי as a reflexive as well as anything other than “love”; see Goldingay, *Psalms 90–150*, 336.

²⁰⁸ The *BHS* suggests that Y^{HWH} is both the object of אהבתי and the subject of שמע. Y^{HWH} as the object could be implied, but with the way the reading tradition stands it remains ambiguous. However, as the poetic voice is oftentimes intentionally ambiguous, it is not necessary to change the word-order of v. 1.

²⁰⁹ Verse 7 begins a two-verse *hîreq yôd* suffix theme. There is a total of ten *-î* suffixes between the two verses. This is a likely explanation for the odd singular forms of עיני and רגלי. The only word in v. 7 without the suffix is גמל. This adds emphasis to the semantic value of the V.

²¹⁰ Verse 8 continues the *-î* theme with five additional *-î* suffixes.

²¹¹ Multiple texts make ארצות singular. It is possible however, that this is a case of *enallage*, in which the poet exchanges one form for another; in this case, it would be the exchange of the plural in place of the more natural singular form ארץ.

- 12 How could I possibly repay Y^{HWH} [for] all his bountiful gifts to me?
- 13 I will lift the cup of salvation and I will call on the name of Y^{HWH}.
- 14 My vows to Y^{HWH} I will pay in the presence of all his people.
- 15 Precious in the eyes of Y^{HWH} is the death of his godly ones.
- 16 O Y^{HWH}, I am your servant. I am your servant, the son of your maidservant. You have loosed my bonds.
- 17 To you I shall sacrifice a thank-offering and on the name of Y^{HWH} I shall call.
- 18 My vows to Y^{HWH} I will pay in the presence of all his people,
- 19 in the courtyards of the house of Y^{HWH}, in your midst, O Jerusalem. Hallelujah.

3.4.3 Stylistic Overview: 116

Psalm 116 is set apart within the Egyptian Hallel for its poeticity marked with constant changes in POV. More than anything else, the psalmist artistically sets a variety of themes in parallel that together create a tapestry of paradox that highlights confession, thanksgiving, life, praise, distress, and faithfulness, all in the context of cultic ritual. The cultic ritual context is most firmly attested to through the two refrains in the second half of the psalm (vv. 13–14 and vv. 17–19a). Hossfeld notes that, “Psalm 116 fell and still falls outside the frame because the various subsections or form-critical components (lament, petition, expression of trust, thanksgiving) are mixed together in a disorderly fashion.”²¹² The poem is further characterised by an elusive structure and frequent change in POV in reference to Y^{HWH} while maintaining a first person POV throughout. The poem also has a sense of back-and-forth between declaring faithfulness in times of distress and confessing love, thanks, and faithfulness to Y^{HWH}. It makes it seem as if the sporadic placement of the psalmist's confessions and declarations work against the normally formulaic nature of a cultic-performance text. At the same time, synonymous semantic combinations between cola create a sense of cohesion that

²¹² Hossfeld and Zenger, *Psalms* 3, 214.

transcend the elements working against the unity of the poem.

Beyond semantic parallelism, Psalm 116 demonstrates strong phonetic clustering with the *ḥîreq yôd* pattern in large part due to the first person POV that carries throughout the poem with the exception of the final IMPV. That first person POV in particular, as it interfaces with the aforementioned semantic parallelism, is the strongest cohesive device holding the poetic discourse together. At the same time, there is deviation that occurs within the variations of V stems and conjugations across the poem as well as direct addresses to YHWH as well as to the cult.

Defamiliarisation occurs through the transitioning (at times dramatic, and at other times subtle) in-and-out of the various semantic themes in the poem. Just as the psalmist is praying through deliverance (vv. 10–11), the poet quickly transitions into a response of praise (vv. 12–14), and then onto servanthood and faithfulness to YHWH for what he has done for the psalmist.

3.4.5.1.1 Features of Cohesion

3.4.5.1.1.1 Grammatical-syntactic reiteration

- N (e.g., יהוה, קול, and תחנוני).
- [NP^{GEN} [N] [Pn^{GEN}]] (e.g., קולי and תחנוני).
- VP^{CL} (e.g., אהבתי and תחוני את־קולי יהוה כי ישמע).

3.4.5.1.1.2 Lexicogrammatical reiteration, collocation, and parallelism

- קולי // תחנוני.

3.4.5.1.1.3 Lexicosemantic reiteration, collocation, and parallelism

- י.
- קול // תחנונ.

3.4.5.1.1.4 Pronominal references

- Antecedent: the psalmist; referent: י in קולי and תחנוני.

3.4.5.1.1.5 Ellipsis

- Y_{HWH} in the VP^{CL} אהבתי.

3.4.5.1.1.6 Conjunctions

- כִּי־.

3.4.5.1.1.7 Other forms of cohesion

- Word-order reiteration the fronted Vs in both אהבתי and ישמע יהוה.

3.4.5.1.2 Features of Deviation

3.4.5.1.2.1 Deviation through parallelism

- קולי // תחנוני.

3.4.5.1.2.2 Other forms of deviation

- Shift from *qātal* V (אהבתי) to *yiqṭōl* V (ישמע).
- Unbalanced (3 + 2) metre.

3.4.5.1.3 Foregrounded Elements

3.4.5.1.3.1 Foregrounding through reiteration and parallelism

- Foregrounding of the context of crisis of the psalmist through the parallelism of // קולי
תחנוני.

3.4.5.1.3.2 Other forms of foregrounding

- Foregrounding of the love of the psalmist as a result of Y_{HWH}'s deliverance through the fronting of the VP^{CL} אהבתי.

3.4.5.1.4 Commentary

Verse 1 is a 3 + 2, HEAD[Phrase¹ + Phrase²] bicolon syntactically structured around two Vs: אהבתי and ישמע. The overall grammatical-syntactic architecture of v. 1 is held together by ישמע, on which each constituent of the verse depends with the exception of אהבתי. Concerning the relationship between אהבתי and ישמע, which is a complicated one (more below), the MT makes clear through the placement of כי (assuming no emendations needed) that the psalmist loves *as a result* of Y_{HWH}'s hearing him. Terrier notes that, “No textual correction is needed. Thanksgiving hymns generally begin with such a declaration (cf. Ps 18:1; 30:1). The cry, ‘I love’ with a direct object reveals the absolute degree of the psalmist’s passion for his God.”²¹³ Deviation occurs even within colon 1 through the variation in conjugations between the Vs with the first being *qātal* and the second *yiqtol*.

Strikingly, colon 1 is heavy with Vs compared to colon 2 which has only a NP^{ACCUS}. The placement of כי ישמע יהוה breaks up the phonetic clustering of *ḥîreq yôd* endings. Three of the six constituents in v. 1 have *ḥîreq yôd* endings. At the same time, the omission of the C between קולי and תחנוני maintains the 2 + 2 balance.

²¹³ Terrien, *The Psalms*, 777.

The initial V (אהבתי) has caused interpretive problems that have led to variant readings. Furthermore, אהבתי stands strangely alone with no N^{ACCUS}. This has caused many translations (including LXX) to resort to making Y_{HWH} the N^{ACCUS} of אהבתי thus reading, “I love Y_{HWH} for he has heard [...]”. In the MT reading, however, the V describing the action of the psalmist intentionally stands alone as the emphasis in this verse is on the action of Y_{HWH}, not of the psalmist. The psalmist is accentuating that it is what Y_{HWH} does that is of consequence. It is what Y_{HWH} does that *causes* the psalmist to love. The pattern here is the repetition of the first person Vs. Beyond this, כי creates a syntactic link between v. 1 and v. 2. Y_{HWH} has heard the voice of the psalmist in v. 1 and inclined his ear to the psalmist in v. 2. The combinatory result is that the psalmist loves and will call on Y_{HWH} for the rest of his days. Verses 1 and 2, then, are arranged around a singular cause-and-effect situation. There is a “because” (כי) in v. 1 and a “therefore” (כי) in v. 2. That singularity, however, is broken up and textured through the particular word-order and syntactic arrangement of constituents of the two verses.

3.4.4.2 Text-Grammatical Analysis: 116:2

כִּי־הִטָּה אָזְנוֹ לִי וּבִיָּמַי אֶקְרָא:

For he inclined his ear to me; and during my days I will call out.

Figure 89: 116:2 Constituency Tree

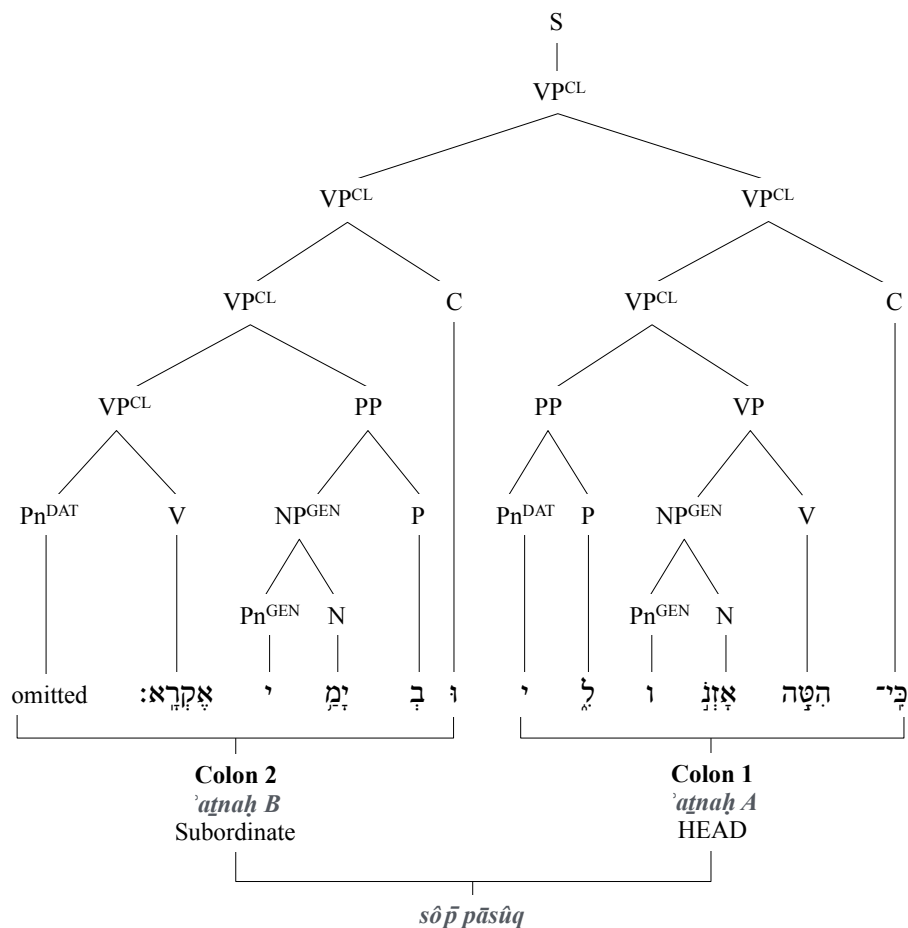
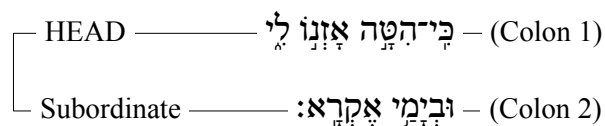


Figure 90: 116:2 Intercolon Relationship Diagram



3.4.4.2.1 Features of Cohesion

3.4.4.2.1.1 Grammatical-syntactic reiteration

– [NP^{GEN} [N] [Pn^{GEN}]] (e.g., אָזְנִי).

– PP (e.g., לִי).

– VP^{CL} (e.g., בִּיהֶטָה אֲזָנוֹ לִי).

3.4.4.2.1.2 Lexicogrammatical reiteration, collocation, and parallelism

– בִּיהֶטָה אֲזָנוֹ לִי // וּבִימֵי אֶקְרָא.

3.4.4.2.1.3 Lexicosemantic reiteration, collocation, and parallelism

– י.

3.4.4.2.1.4 Pronominal references

– Antecedent: the psalmist; referent: י in לִי.

3.4.4.2.1.5 Ellipsis

– None.

3.4.4.2.1.6 Conjunctions

– בִּי.

– וּבִימֵי in וּ.

3.4.4.2.1.7 Other forms of cohesion

– None.

3.4.4.2.2 Features of Deviation

3.4.4.2.2.1 Deviation through parallelism

– בִּיהֶטָה אֲזָנוֹ לִי // וּבִימֵי אֶקְרָא.

3.4.4.2.2.2 Other forms of deviation

– Shift from *qātal* V (הֶטָה) to *yiqtol* V (אֶקְרָא).

3.4.4.2.3 Foregrounded Elements

3.4.4.2.3.1 Foregrounding through reiteration and parallelism

– Foregrounding of the responsiveness of Y_{HWH} through the parallelism of בִּיהֶטָה אֲזָנוֹ

לִי // וּבִימֵי אֶקְרָא.

3.4.4.2.3.2 Other forms of foregrounding

- Foregrounding of the psalmist's role as benefactor through the first person POV emphasis (לי // בימי // אקרא).
- Foregrounding of the ongoing responsiveness of Y_{HWH} to the call of the psalmist through the shift from *qātal* (הטה) to *yiqtol* (אקרא).

3.4.4.2.4 Commentary

Verse 2 is a 3 + 2, HEAD + Subordinate bicolon. It is possible that the ADJ כל- is omitted from the phrase ובימי in order for v. 2 to match v. 1 in the 3 + 2 word-count pattern (ballast variant). Verse 2 links up syntactically with v. 1 through כי as well as through ו, the antecedent of which is יהוה in v. 1. Even with this grammatical-syntactic cohesion, deviation occurs through the change in aspect of the finite Vs. In v. 1, the aspect of the V of the psalmist as the subject is *qātal* and the V of Y_{HWH} as the subject is *yiqtol*. In v. 2, this pattern is inverted.

As noted, vv. 1 and 2 together are bookended with the first person singular Vs (אהבתי and אקרא) with the psalmist as the subject. Furthermore, vv. 1–2 have the following chiasmic structure surrounding the finite Vs: v.1 [V (psalmist^{NOM}) - V (Y_{HWH}^{NOM})] + v. 2 [V (Y_{HWH}^{NOM}) - V (psalmist^{NOM})]. This structure is marked with the C כי linking (*via* the *maqqup*) with the V (Y_{HWH}^{NOM}) thereby supporting the chiasm through the following clausal pattern: A Main^{CL}, B Rel^{CL}, B' Rel^{CL}, A' Main^{CL}. Finally, the PPs of both cola 1 and 2 are placed back to back in v. 2 making up the core of the verse. Additionally, both cola start with Cs.

3.4.4.3 Text-Grammatical Analysis: 116:3

אֶפְפוּנִי | חֲבִל־מָוֶת וּמִצָּרֵי שְׁאוֹל מְצָאוּנִי צָרָה וַיִּגְזֹן אֶמְצָא:

The cords of death encompassed me, and the pangs of Sheol found me. Distress and anguish I find.

Figure 91: 116:3 Constituency Tree

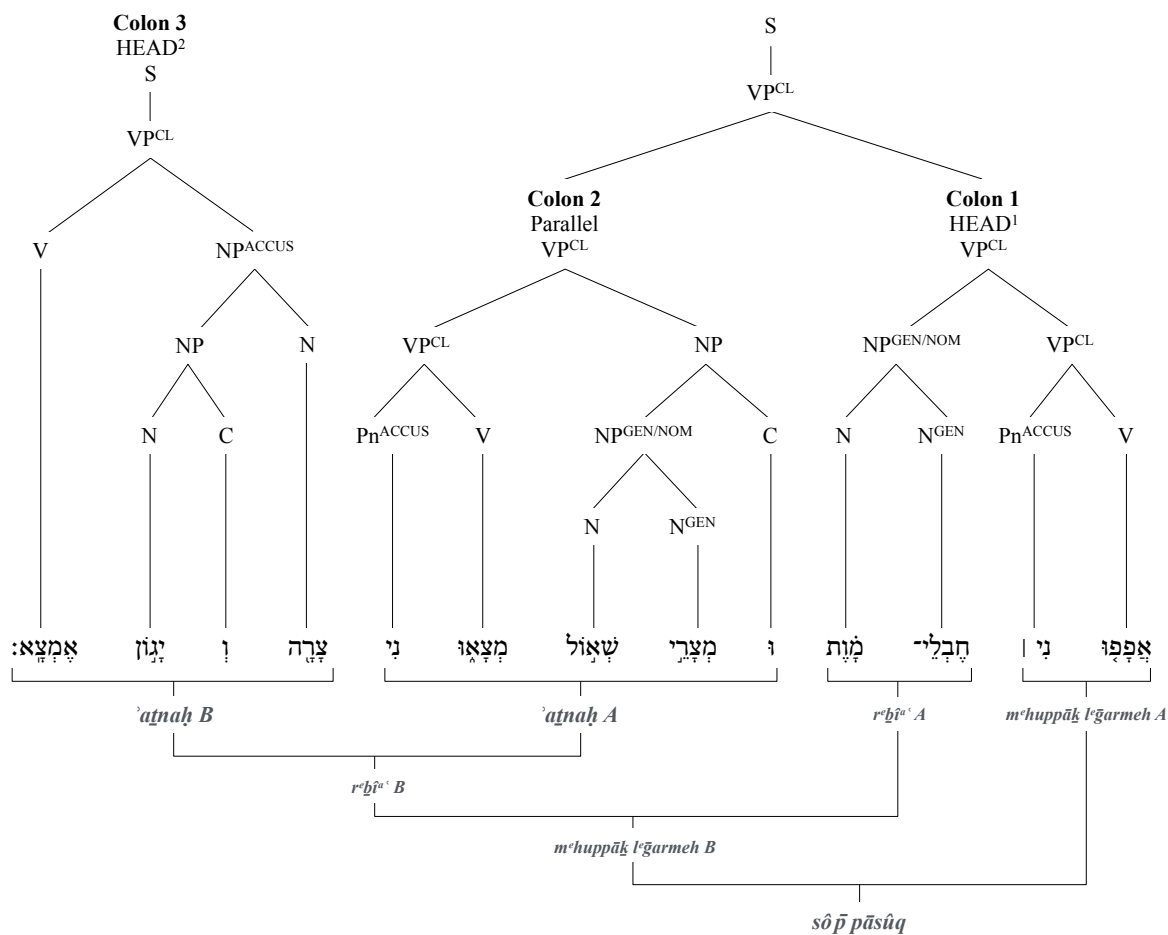
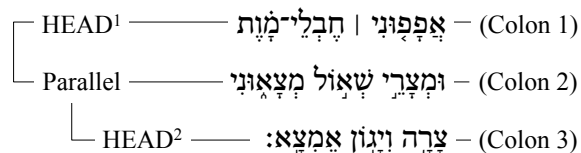


Figure 92: 116:3 Intercolon Relationship Diagram



3.4.4.3.1 Features of Cohesion

3.4.4.3.1.1 Grammatical-syntactic reiteration

- N (e.g., צרה, שאול, מות, חבל, and יגזן).
- [NP^{GEN} [N^{GEN}] [N]] (e.g., חבלי-מות).

– *Qātal* Vs (e.g., אפפו and מצאו).

– [VP^{CL} [V] [Pn^{ACCUS}]] (e.g., אפפוני).

3.4.4.3.1.2 Lexicogrammatical reiteration, collocation, and parallelism

– אפפוני חבלי־מות // מצרי שאול מצאוני // צרה ויגון אמצא.

– אפפוני // מצאוני.

– צבלי־מות // מצרי שאול.

3.4.4.3.1.3 Lexicosemantic reiteration, collocation, and parallelism

– מות // שאול.

– אפפו // מצאו.

– ני.

– ו.

– צרה // יגון.

3.4.4.3.1.4 Pronominal references

– Antecedent: the psalmist; referent: ני in אפפוני and מצאוני.

3.4.4.3.1.5 Ellipsis

– None.

3.4.4.3.1.6 Conjunctions

– ומצרי in ו.

– ויגון in ו.

3.4.4.3.1.7 Other forms of cohesion

– Balanced (3 + 3 + 3) metre.

– Bookending of the verse with Vs (אפפוני and אמצא).

3.4.4.3.2 Features of Deviation

3.4.4.3.2.1 Deviation through parallelism

- אפפוני חבלי־מות // מצרי שאול מצאוני // צרה ויגון אמצא.

3.4.4.3.2.2 Other forms of deviation

- Shift from *qātal* Vs (מצאו and אפפו) to *yiqtol* V (אמצא).
- Tricolon.

3.4.4.3.3 Foregrounded Elements

3.4.4.3.3.1 Foregrounding through reiteration and parallelism

- Foregrounding of the distress of the psalmist through the parallelism of אפפוני

חבלי־מות // מצרי שאול מצאוני // צרה ויגון אמצא

3.4.4.3.3.2 Other forms of foregrounding

- None.

3.4.4.3.4 Commentary

Verse 3 is a 3 + 3 + 3, HEAD¹ + Parallel + HEAD² tricolon. There is a semantic shift that sets v. 3 apart from vv. 1 and 2. Verses 1 and 2 are focused on how Y_{HWH}'s hearing and saving have impacted the psalmist. In v. 3 the pangs of Sheol find (מצא) the psalmist and the psalmist finds (מצא) distress and anguish. Verse 3 then, being distinct from vv. 1 and 2, simultaneously expands vv. 1 and 2 by detailing the context in which Y_{HWH} heard and saved the psalmist. The psalmist goes from describing his love and devotion to Y_{HWH} in v. 1 to describing the crisis from which Y_{HWH} saved him in v. 2. The psalmist's heart posture described in v. 1, then, is the result of memory. Not only this, but also the public testimony of the psalmist's deliverance inspires the faith of the community. This means that even the poetic description

of the crisis, because it is preceded by vv. 1–2, is set against the backdrop of praise.

The grammatical-syntactic features of v. 3 take on a higher level of complexity than vv. 1–2. Verse 3 contains more constituents than vv. 1–2 respectively. Creating cohesion is the first person POV used in all three verses. The psalmist is the direct object of two of the three Vs and the subject of the last V of the verse. YHWH does not appear at all in this verse thereby focusing the attention of the reader on the poetic description of the crisis. The verse is bookended with Vs. While moving the style of the verse away from terseness, the repeated Cs create a sense of problems piling upon problems for the psalmist.

There is a good deal of both semantic and grammatical-syntactic parallelism in v. 3, especially in the first colon which comprises a chiasm structured around two CLS. The first colon is marked off by the parallel Vs with the first person singular Pn^{ACCUS} אֲנִי. Contained within those V constructions are the two parallel NP^{GEN}s. Together these create the chiasm.

Colon 2 does not demonstrate the structure or parallelism like that of colon 1. In fact, colon 2 is a rather simple and straight forward statement that would hardly be defined as poetic in terms of syntax and grammar outside of its context. The first colon contains seventeen syllables while colon 2 has only seven. This constituency imbalance between cola 1 and 2 creates a matter-of-fact sense within the structure with special emphasis on the distress and anguish of the psalmist.

3.4.4.4 Text-Grammatical Analysis: 116:4

וּבְשֵׁם־יְהוָה אֶקְרָא אָנָּה יְהוָה מְלֹטָה נַפְשִׁי:

But on the name of YHWH I call, "Please, O YHWH, save my life!"

Figure 93: 116:4 Constituency Tree

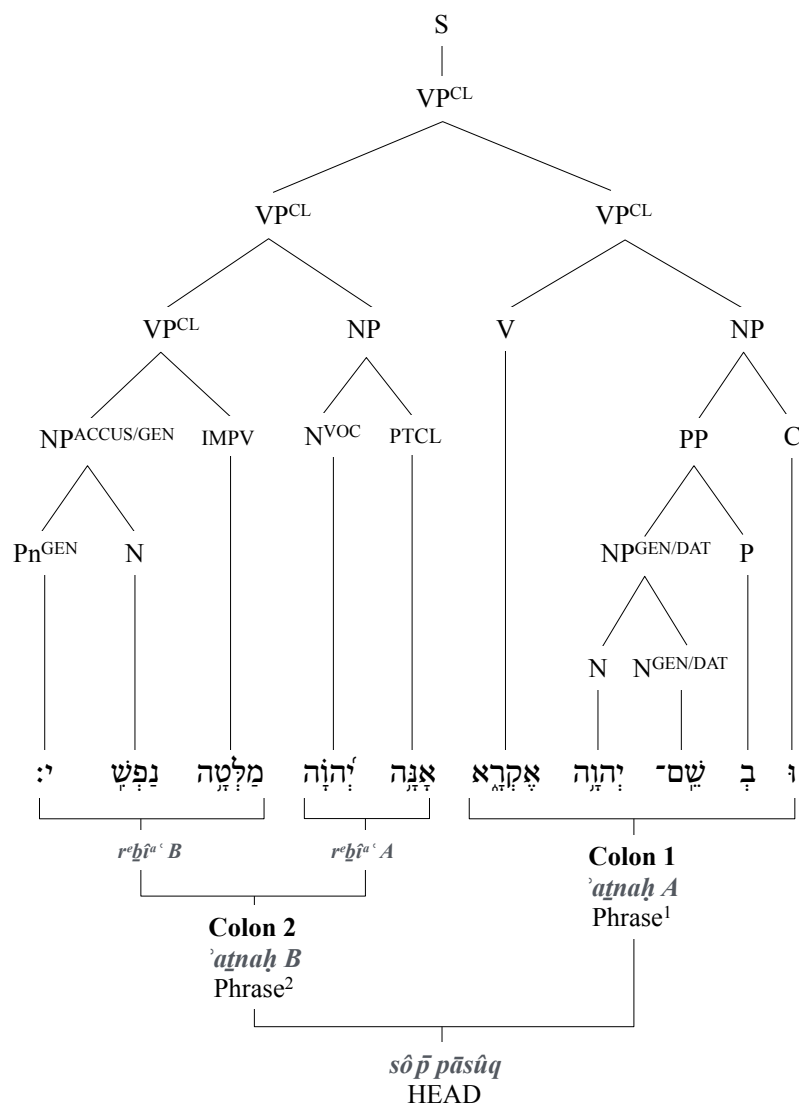
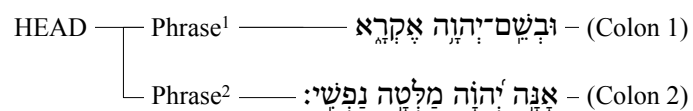


Figure 94: 116:4 Intercolon Relationship Diagram



3.4.4.4.1 Features of Cohesion

3.4.4.4.1.1 Grammatical-syntactic reiteration

- N (e.g., יהוה).
- NP^{GEN} (e.g., שם־יהוה and נפשי).
- VP^{CL} (e.g., ובס־יהוה אקרא).

3.4.4.4.1.2 Lexicogrammatical reiteration, collocation, and parallelism

- בשם־יהוה אקרא // יהוה מלטה נפשי.

3.4.4.4.1.3 Lexicosemantic reiteration, collocation, and parallelism

- יהוה.

3.4.4.4.1.4 Pronominal references

- Antecedent: psalmist; referent: י in נפשי.

3.4.4.4.1.5 Ellipsis

- None.

3.4.4.4.1.6 Conjunctions

- ובשם־ in ו.

3.4.4.4.1.7 Other forms of cohesion

- Double fronting of יהוה.

3.4.4.4.2 Features of Deviation

3.4.4.4.2.1 Deviation through parallelism

- בשם־יהוה אקרא // יהוה מלטה נפשי.

3.4.4.4.2.2 Other forms of deviation

- Shift from *yiqtol* (אקרא) to IMPV (מלטה).
- Fronting of the PP בשם־יהוה.

3.4.4.4.3 Foregrounded Elements

3.4.4.4.3.1 *Foregrounding through reiteration, collocation, and parallelism*

- Foregrounding of Y_{HWH} as saviour through the reiteration of יהוה.

3.4.4.4.3.2 *Other forms of foregrounding*

- Foregrounding of Y_{HWH} as the deliverer through the fronting of the divine name in both cola as well as through the parallelism of בשם־יהוה אקרא // יהוה מלטה נפשי

3.4.4.4.4 Commentary

Verse 4 is a 2 + 4, HEAD[Phrase¹ + Phrase²] bicolon and is the response to the psalmist's crisis described in the preceding verse. While both cola 1 and 2 are grammatically independent, there is an invariable semantic coordination between them. It would be possible to read v. 4 as a HEAD¹ + HEAD² bicolon, but such a reading would loosen the restrictions of coordination and inter-colonic relations achieved through (1) the juxtaposition of the cola, and (2) the quotation in colon 2 as a result of the V אקרא in colon 1. The C at the front of v. 4 creates a coordinating link with the preceding verse, once again, in order to strengthen discourse cohesion and coordination within the macrostructures of the poem.

Verse 4 contains very little grammatical-syntactic deviation for style which reflects the urgent nature of the semantic value of the verse. The psalmist deviates from the conventional BH word-order of V-S-O to give rise to the placement of the PP at the front of the verse for emphasis on Y_{HWH} as the answer to the crisis. This emphasis on Y_{HWH} is accentuated even further with the N^{VOC} in colon 2 preceded by the INTERJ and followed by the IMPV.

3.4.4.5 Text-Grammatical Analysis: 116:5

חֲנֹן יִהְיֶה וְצִדִּיק וְאַלֹּהֵינוּ מְרַחֵם:

YHWH is gracious and righteous, and our God is compassionate.

Figure 95: 116:5 Constituency Tree

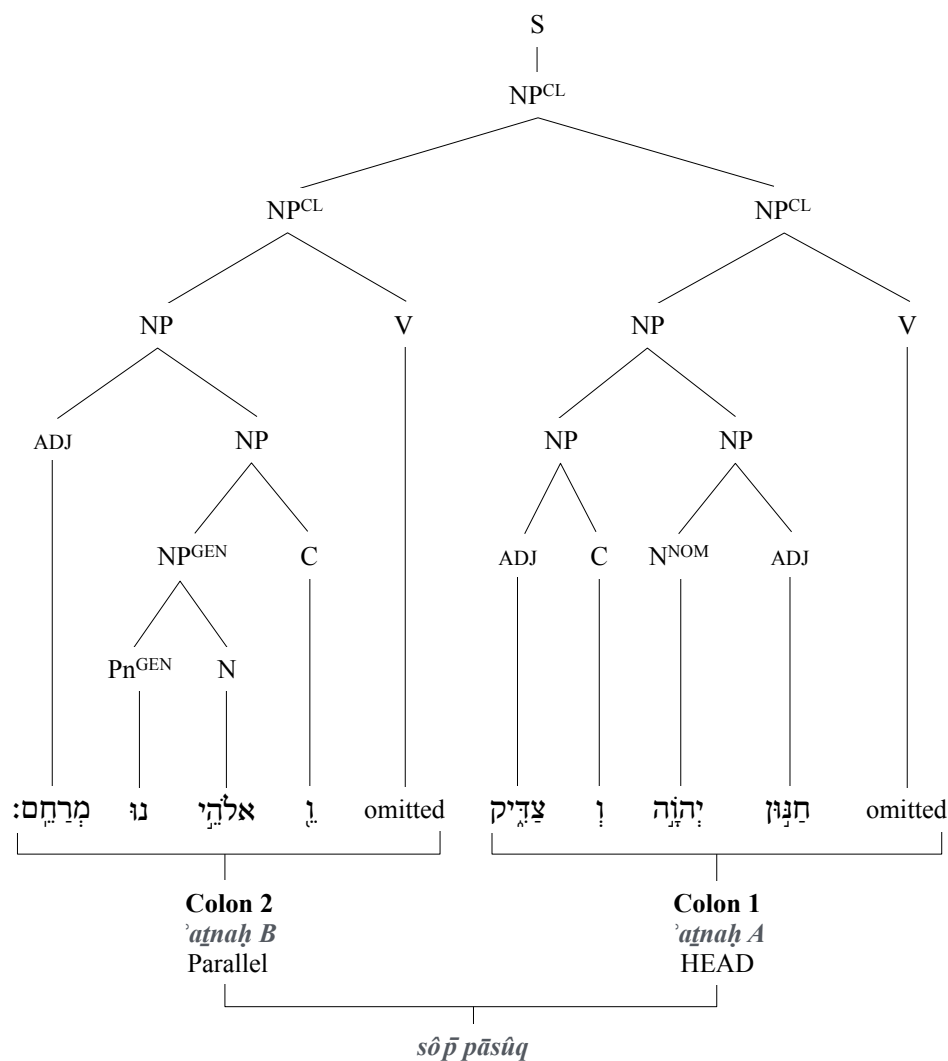
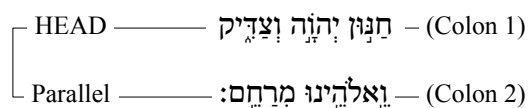


Figure 96: 116:5 Intercolon Relationship Diagram



3.4.4.5.1 Features of Cohesion

3.4.4.5.1.1 Grammatical-syntactic reiteration

– ADJ (e.g., חנון and מרחם).

– C (e.g., ו).

– NP^{CL} (e.g., חנון יהוה וצדיק).

3.4.4.5.1.2 Lexicogrammatical reiteration, collocation, and parallelism

– יהוה // אלהינו.

– חנון יהוה וצדיק // אלהינו מרחם.

3.4.4.5.1.3 Lexicosemantic reiteration, collocation, and parallelism

– ו.

– חנון // צדיק // מרחם.

– יהוה // אלהינו.

3.4.4.5.1.4 Pronominal references

– Antecedent: worshippers; referent: נו in אלהינו.

3.4.4.5.1.5 Ellipsis

– None.

3.4.4.5.1.6 Conjunctions

– ו in וצדיק.

– ו in ואלהינו.

3.4.4.5.1.7 Other forms of cohesion

– Bookending of ADJS.

3.4.4.5.2 Features of Deviation

3.4.4.5.2.1 Deviation through parallelism

– חנון יהוה וצדיק // אלהינו מרחם.

3.4.4.5.2.2 Other forms of deviation

– Shift from two ADJS (colon 1) to one (colon 2).

3.4.4.5.3 Foregrounded Elements

3.4.4.5.3.1 *Foregrounding through reiteration and parallelism*

- Foregrounding of the qualities of Y_{HWH} through the parallelism of חנון יהוה וצדיק

// אלהינו מרחם.

3.4.4.5.3.2 *Other forms of foregrounding*

- Foregrounding of the qualities of Y_{HWH} through the fronting of חנון.
- Foregrounding of the qualities of Y_{HWH} through the bookending of ADJS.

3.4.4.5.4 Commentary

Verse 5 is a 3 + 2, HEAD + Parallel bicolon structured around two verbless CLS. Verse 5 also exhibits synonymous semantic combination between cola. All of the ADJS describing Y_{HWH} derive from a shared semantic domain matrix (i.e., gracious, righteous, and compassionate). In the same vein, the two most common names for Israel's covenant deity populate the two cola; one of the names in each.

There are two levels of deviation from colon 1 to colon 2. The first deviation is in colon 1 where there are two ADJS used to describe Y_{HWH}, and in colon 2 there is only one ADJ. The second deviation stems from the first in that in colon 1 the ADJS describing Y_{HWH} (חנון and צדיק) bookend the tetragrammaton, and in colon 2 the single ADJ follows אלהים as the parallel member to Y_{HWH}.

3.4.4.6 Text-Grammatical Analysis: 116:6

שֹׁמֵר פְּתָאִים יְהוָה דָּלוּתִי וְלִי יְהוֹשִׁיעַ:

The guardian of the simple is YHWH. I was brought low but he gave to me help.

Figure 97: 116:6 Constituency Tree

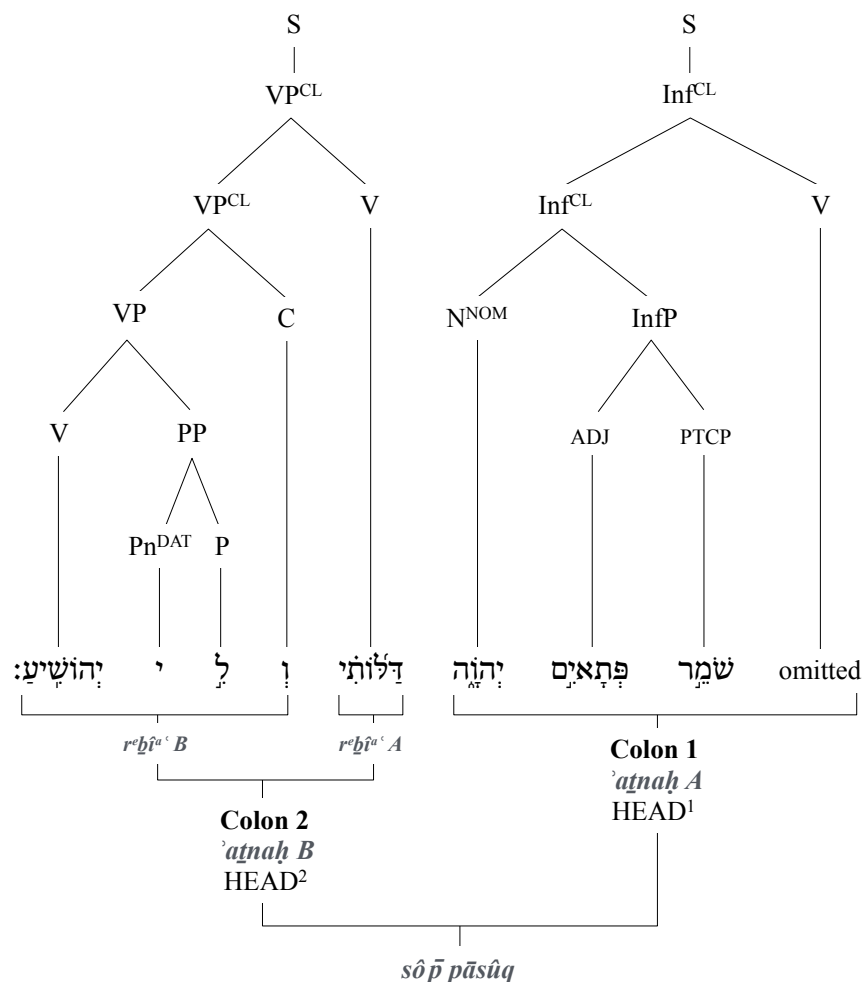
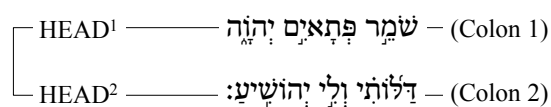


Figure 98: 116:6 Intercolon Relationship Diagram



3.4.4.6.1 Features of Cohesion

3.4.4.6.1.1 Grammatical-syntactic reiteration

– Vs (e.g., דלותי and יהושע).

3.4.4.6.1.2 Lexicogrammatical reiteration, collocation, and parallelism

- None.

3.4.4.6.1.3 Lexicosemantic reiteration, collocation, and parallelism

- None.

3.4.4.6.1.4 Pronominal references

- Antecedent: the psalmist; referent: *י* in *וְלִי*.

3.4.4.6.1.5 Ellipsis

- None.

3.4.4.6.1.6 Conjunctions

- *וְ* in *וְלִי*.

3.4.4.6.1.7 Other forms of cohesion

- Balanced (3 + 3) metre.
- Reiteration of Y_{HWH} as the N^{NOM}.

3.4.4.6.2 Features of Deviation

3.4.4.6.2.1 Deviation through parallelism

- None.

3.4.4.6.2.2 Other forms of deviation

- Shift from PTCP (*שמר*) to *yiqṭōl* V (*יהושיע*).

3.4.4.6.3 Foregrounded Elements

3.4.4.6.3.1 Foregrounding through reiteration and parallelism

- Foregrounding of the unmerited help of Y_{HWH} through the reiteration of words in a shared domain matrix (*שמר* and *יהושיע*).

3.4.4.6.3.2 Other forms of foregrounding

- Foregrounding of the care of Y_{HWH} through the fronting of the PTCP *שמר*.

3.4.4.6.4 Commentary

Verse 6 is a 3 + 3, HEAD¹ + HEAD², bicolon structured around Y_{HWH} as the primary N^{NOM}. There is substantial grammatical-syntactic deviation moving from colon 1 to colon 2. Colon 1 is a (finite) verbless CL while colon 2 has two (finite) Vs and two subjects. Creating cohesion between the two bicola are the Vs bookending the verse with Y_{HWH} being the subject of both. Cohesion also occurs through the semantic specification that occurs from colon 1 to colon 2 regarding the identity of the “simple” (פְּתַאִים). Colon 1 sets out the general statement that, “Y_{HWH} is the guardian of the simple”, then in colon 2, the psalmist specifies by identifying himself as the simple who is saved by Y_{HWH}. With this in place יְהוֹשֻׁעַ becomes the semantic parallel member of שָׁמַר thereby doubling up the cohesion that was already created by the bookending of these Vs.

3.4.4.7 Text-Grammatical Analysis: 116:7

שובי נפשי למנוח־יכי כִּי־יְהוָה גָּמַל עָלֶיכִי:

Turn back, my soul, to your rest, for YHWH has acted bountifully towards you.

Figure 99: 116:7 Constituency Tree

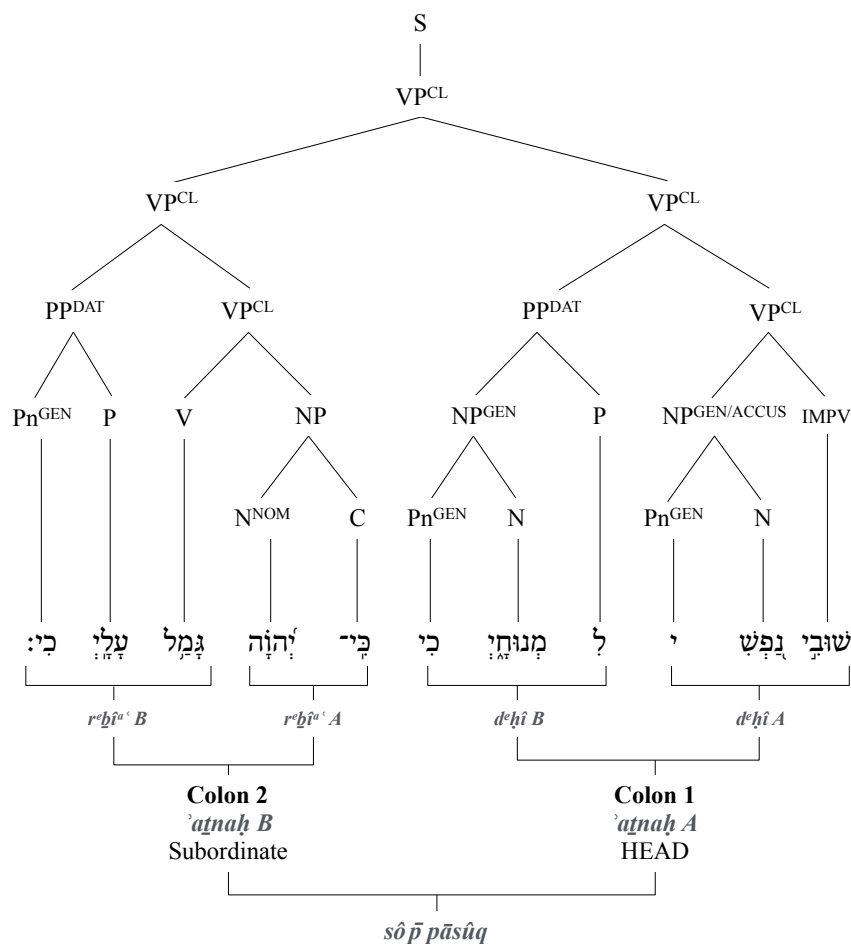
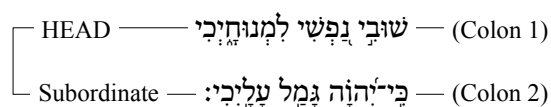


Figure 100: 116:7 Intercolon Relationship Diagram



3.4.4.7.1 Features of Cohesion

3.4.4.7.1.1 Grammatical-syntactic reiteration

- N (e.g., מנוח, נפש, and יהוה).
- [NP^{GEN} [N] [Pn^{GEN}]] (e.g., נפשי).
- VP^{CL} (e.g., כִּי־יְהוָה גָּמַל עָלֶיכִי and שׁוּבִי נַפְשִׁי לְמִנוּחֶיכִי).

3.4.4.7.1.2 Lexicogrammatical reiteration, collocation, and parallelism

- None.

3.4.4.7.1.3 Lexicosemantic reiteration, collocation, and parallelism

- None.

3.4.4.7.1.4 Pronominal references

- Antecedent: [the soul of] the psalmist; referent: **כי** in **מנוח־יכי**.

3.4.4.7.1.5 Ellipsis

- None.

3.4.4.7.1.6 Conjunctions

- **כי**.

3.4.4.7.1.7 Other forms of cohesion

- Balanced (3 + 3) metre.
- Repetition of the *hîreq yôd* phoneme (e.g., **כי**, **למנוח־יכי**, **נפשי**, **שובי**, and **אליכי**).

3.4.4.7.2 Features of Deviation

3.4.4.7.2.1 Deviation through parallelism

- None.

3.4.4.7.2.2 Other forms of deviation

- None.

3.4.4.7.3 Foregrounded Elements

3.4.4.7.3.1 Foregrounding through reiteration and parallelism

- None.

3.4.4.7.3.2 Other forms of foregrounding

- Foregrounding of the results of deliverance at the hand of Y_{HWH} through the IMPV.

3.4.4.7.4 Commentary

Verse 7 is a 3 + 3, HEAD + Subordinate bicolon. As noted in translation note 4, v. 7 begins a two-verse *hîreq yôd* suffix theme. Verse 7 introduces a new pattern with the IMPV as well as a move away from *parallelismus membrorum*. Colon 2 is syntactically dependent on colon 1 because of (1) the use of the second person Pn on the P לָע, as well as (2) the front position of the C כִּי thereby making it subordinate to the HEAD even though being grammatically independent.

3.4.4.8 Text-Grammatical Analysis: 116:8

כִּי חֲלַצְתָּ נַפְשִׁי מִמָּוֶת אֶת־עֵינִי מִדְּמְעָה אֶת־רַגְלִי מִדָּחִי:

For you have rescued my life from death, my eye from tears, my foot from stumbling.

Figure 101: 116:8 Constituency Tree

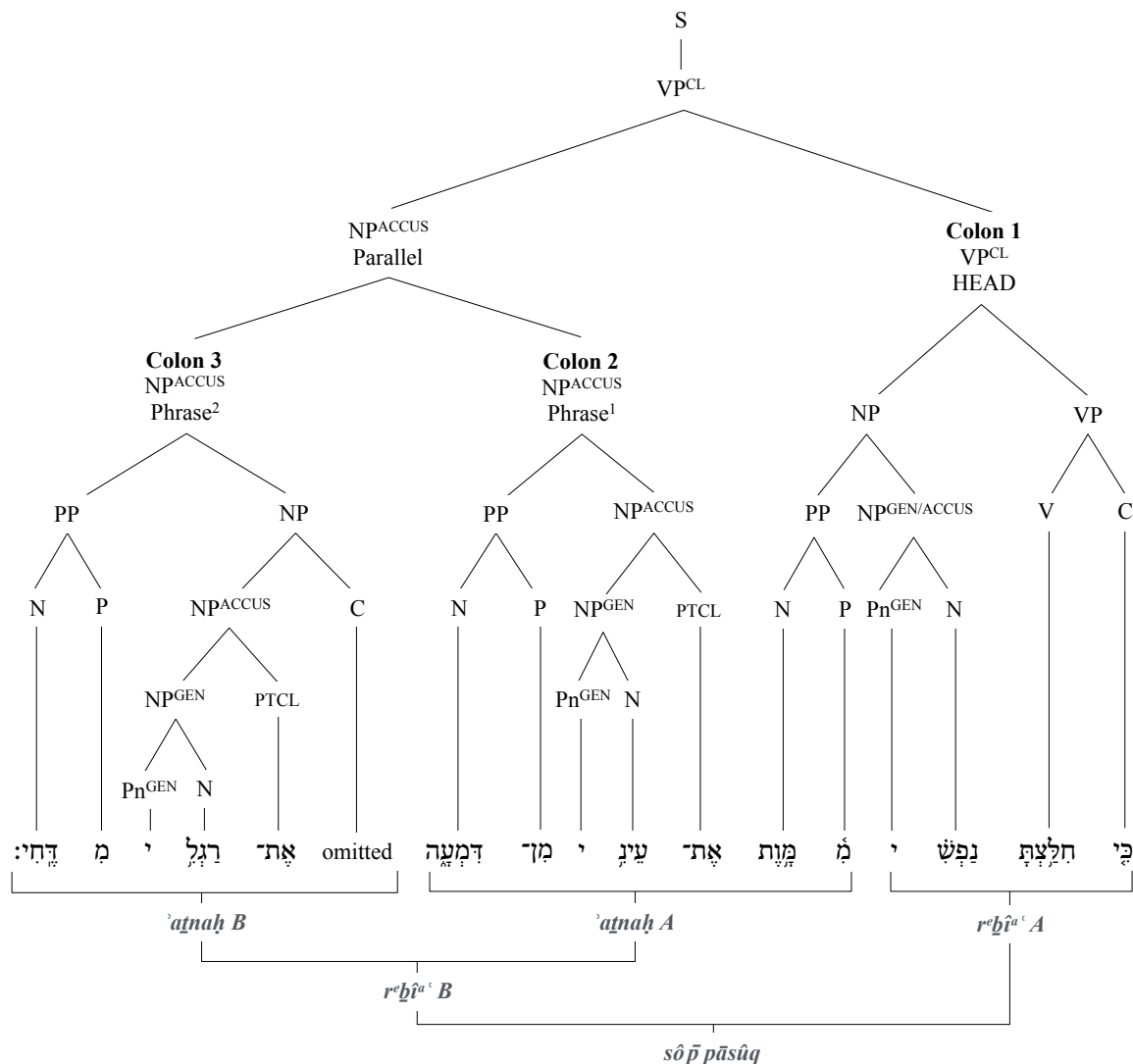
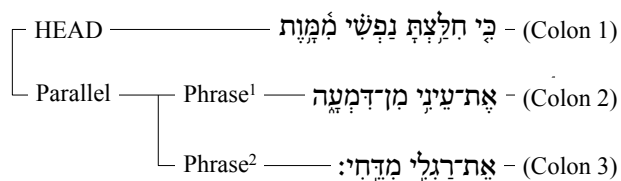


Figure 102: 116:8 Intercolon Relationship Diagram



3.4.4.8.1 Features of Cohesion

3.4.4.8.1.1 Grammatical-syntactic reiteration

- N (e.g., מעה, עיני, נפש, and רגל).
- [NP^{GEN} [N] [Pn^{GEN}]] (e.g., נפשי).
- [PP [P] [N]] (e.g., מדחי).
- PTCL (e.g., את).

3.4.4.8.1.2 Lexicogrammatical reiteration, collocation, and parallelism

- נפשי ממות // עיני מן־דמעה // רגלי מדחי.

3.4.4.8.1.3 Lexicosemantic reiteration, collocation, and parallelism

- מן.
- נפש // עיני // רגל.
- י.
- מות // דמעה // דחי.

3.4.4.8.1.4 Pronominal references

- Antecedent: psalmist; referent: י in עיני, נפשי, and רגלי.

3.4.4.8.1.5 Ellipsis

- חלצת elided in cola 2 and 3.

3.4.4.8.1.6 Conjunctions

- None.

3.4.4.8.1.7 Other forms of cohesion

- Word-order reiteration.
- Reiteration of the *hîreq yôd* phoneme (e.g., רגלי, עיני, נפשי, בי, and מדחי).

3.4.4.8.2 Features of Deviation

3.4.4.8.2.1 Deviation through parallelism

– נפשי ממות // עיני מן־דמעה // רגלי מדחי.

3.4.4.8.2.2 Other forms of deviation

– Unbalanced (3 + 2 + 2) metre.

3.4.4.8.3 Foregrounded Elements

3.4.4.8.3.1 Foregrounding through reiteration and parallelism

– Foregrounding of the deliverance of Y_{HWH} through the parallelism of נפשי ממות // עיני מן־דמעה // רגלי מדחי.

3.4.4.8.3.2 Other forms of foregrounding

– None.

3.4.4.8.4 Commentary

Verse 8 is a HEAD + Parallel [Phrase¹ + Phrase²], 3 + 2 + 2 tricolon that is a single CL. It is a tricolon in that Phrase¹ and Phrase² is (1) grammatically subordinate to the HEAD, and (2) clearly speaks to a singular concept and is thereby linked by subject matter. Each colon contains a PP including colon 1 which also contains the HEAD preceded by a C. The S is only completed when the phrases are taken together with the HEAD. The thrice repeated [NP^{ACCUS} [NP^{GEN} [N] [Pn^{GEN}]] [PP [P] [N]]] (e.g., עיני מן־דמעה) structure creates cohesion across the tricolon. The only deviation that occurs is the change from נפש in colon 1 to physical body parts in cola 2 and 3. There is a inter-colonic deviation in that the psalmist turns to address Y_{HWH} directly through the second person V.

Verse 8 transitions away from the psalmist addressing his soul in the preceding verse, to addressing Y_{HWH} once again. The unmarked transition from speaking of Y_{HWH} in the third

person to addressing him directly in the second person is a common poetic device that breaks up the linear progression characteristic of prose. At the same time, the *hîreq yôd* pattern creates cohesion as well as the first person reference that was launched with נפשי in v. 7. Even though the POV has changed, there is still a cohesive force moving forward that is yet broken up with deviation *via* the POV shifting.

3.4.4.9 Text-Grammatical Analysis: 116:9

אֶתְהַלֵּךְ לִפְנֵי יְהוָה בְּאַרְצוֹת הַחַיִּים:

I shall walk in the presence of YHWH in the lands of the living.

Figure 103: 116:9 Constituency Tree

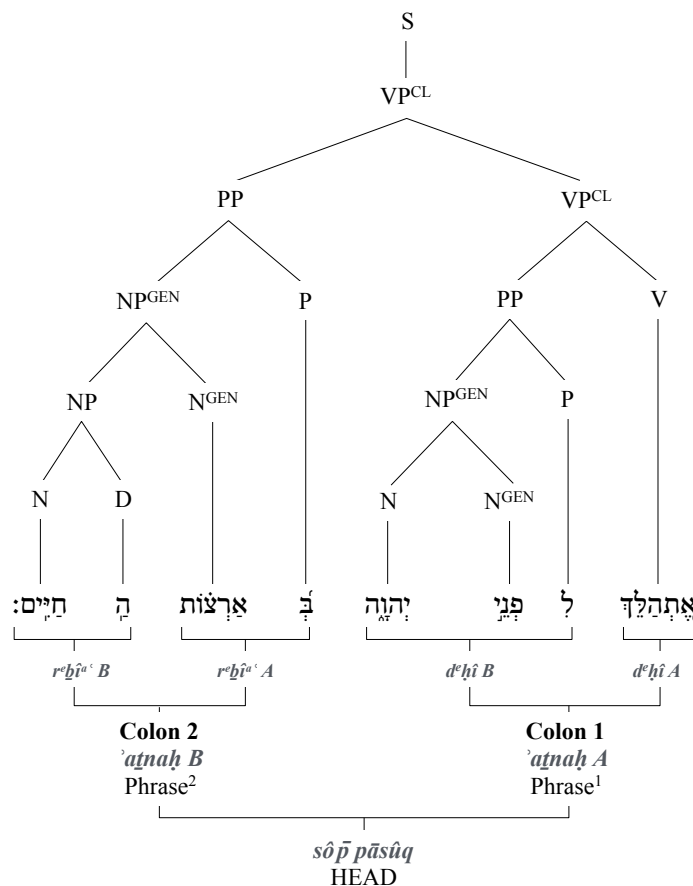
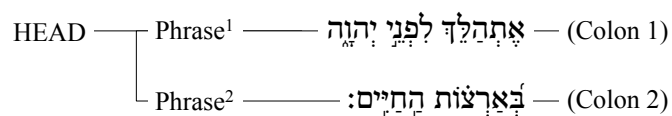


Figure 104: 116:9 Intercolon Relationship Diagram



3.4.4.9.1 Features of Cohesion

3.4.4.9.1.1 Grammatical-syntactic reiteration

- [NP^{GEN} [N^{GEN}] [N]] (e.g., יהוה פני).
- [PP [P] [NP]] (e.g., יהוה לפני).

3.4.4.9.1.2 Lexicogrammatical reiteration, collocation, and parallelism

– לפני יהוה // בארצות החיים –

3.4.4.9.1.3 Lexicosemantic reiteration, collocation, and parallelism

– None.

3.4.4.9.1.4 Pronominal references

– None.

3.4.4.9.1.5 Ellipsis

– אתהלך.

3.4.4.9.1.6 Conjunctions

– None.

3.4.4.9.1.7 Other forms of cohesion

– None.

3.4.4.9.2 Features of Deviation

3.4.4.9.2.1 Deviation through parallelism

– לפני יהוה // בארצות החיים –

3.4.4.9.2.2 Other forms of deviation

– Unbalanced (3 + 2) metre.

3.4.4.9.3 Foregrounded Elements

3.4.4.9.3.1 Foregrounding through reiteration and parallelism

– Foregrounding that the psalmist will live through the parallelism of לפני יהוה // בארצות החיים.

החיים.

3.4.4.9.3.2 Other forms of foregrounding

– None.

3.4.4.9.4 Commentary

Verse 9 is a 3 + 2, $\text{HEAD}[\text{Phrase}^1 + \text{Phrase}^2]$ bicolon. Colon 1 exhibits a natural semantic contrast with the “stumbling feet” language of the last colon of the preceding verse. The psalmist goes from stumbling to avoid death, to walking in the land[s] of the living. The PP in colon 1 לפני יהוה is both semantically and grammatically parallel with the PP in colon 2 ארצות החיים . The grammatical-syntactic parallelism is expressed through the $[\text{PP} [\text{P}] [\text{NP}^{\text{GEN}}]]$ pattern. The only deviation that occurs between the PP in each is through differences in gender and number. Semantically, the PP in colon 2 expands the PP in colon 1 with the clarification that the psalmist will not only be in the presence of Y_{HWH}, but also among Y_{HWH}’s people as expressed in בארצות החיים .

3.4.4.10 Text-Grammatical Analysis: 116:10

הָאֱמֵנֹתִי כִּי אֲדַבֵּר אֲנִי עֲנִיתִי מְאֹד:

I trusted even when I spoke, “I am greatly afflicted.”

Figure 105: 116:10 Constituency Tree

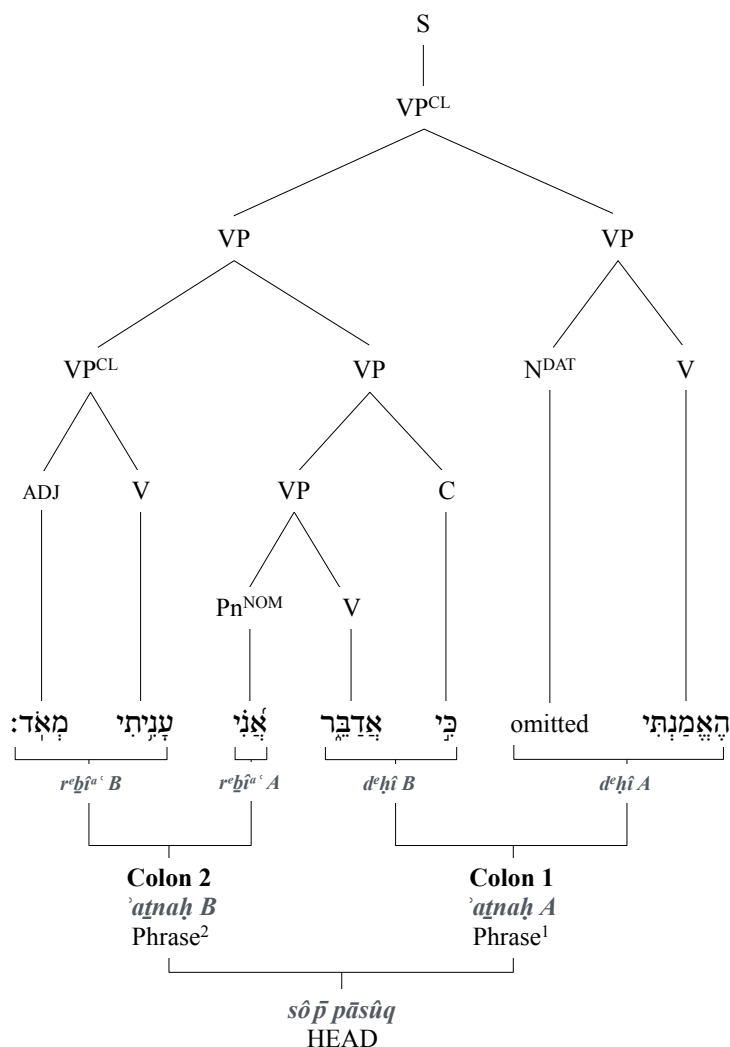
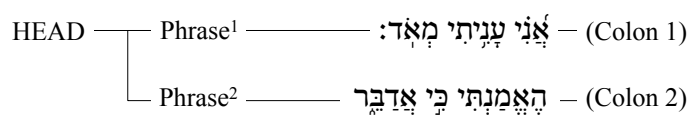


Figure 106: 116:10 Intercolon Relationship Diagram



3.4.4.10.1 Features of Cohesion

3.4.4.10.1.1 Grammatical-syntactic reiteration

- VP (e.g., **האמנתי**, **אדבר**, and **עניתי**).

3.4.4.10.1.2 Lexicogrammatical reiteration, collocation, and parallelism

- None.

3.4.4.10.1.3 Lexicosemantic reiteration, collocation, and parallelism

- None.

3.4.4.10.1.4 Pronominal references

- Antecedent: psalmist; referent: אני עניתי in אני.

3.4.4.10.1.5 Ellipsis

- N^{DAT} in the VP האמנתי.

3.4.4.10.1.6 Conjunctions

- כי.

3.4.4.10.1.7 Other forms of cohesion

- Balanced (3 + 3) metre.
- First person POV.

3.4.4.10.2 Features of Deviation

3.4.4.10.2.1 Deviation through parallelism

- None.

3.4.4.10.2.2 Other forms of deviation

- Shift from *qātal*, to *yiqṭōl*, back to *qātal*.
- Shift *hip 'il*, to *pi 'el*, to *qal*.

3.4.4.10.3 Foregrounded Elements

3.4.4.10.3.1 Foregrounding through reiteration and parallelism

- Foregrounding of the first person POV through the reiteration of first person Vs (האמתי) אני, and אדבר, as well as first person independent Pn^{NOM} אני.

3.4.4.10.3.2 Other forms of foregrounding

– Foregrounding of the psalmist's trust in Y_{HWH} through the fronting of האמנתי.

3.4.4.10.4 Commentary

Verse 10 is a 3 + 3, HEAD[Phrase¹ + Phrase²] bicolon. There is a shift from the *hitpa'el* in the *yiqṭōl* form in the previous verse to the *hip'il* in the *qātal* form here. Cohesion occurs through the *hîreq yôd* ending (phonetic cohesion and clustering) and the first person singular V conjugation (grammatical cohesion). The juxtaposition of vv. 10 and 9 creates the link between the blessings in the land of the living and faith in the midst of affliction.

The choice of the psalmist to use quotes here is noteworthy. The psalmist could have simply said, האמנתי באני עניתי מאד ("I trusted when I was greatly afflicted"), as he does in v. 11 (אני אמרתי בחפזי). The insertion of כי אדבר accentuates the affliction by bringing the voice of the afflicted into the poem. Deviation occurs with the shifting of stems. The psalmist goes from *hip'il*, to *pi'el*, to *qal*.

3.4.4.11 Text-Grammatical Analysis: 116:11

אֲנִי אָמַרְתִּי בְּחִפְזִי כָּל־הָאָדָם כֶּזֶב:

I said in my panic, "All men are liars."

Figure 107: 116:11 Constituency Tree

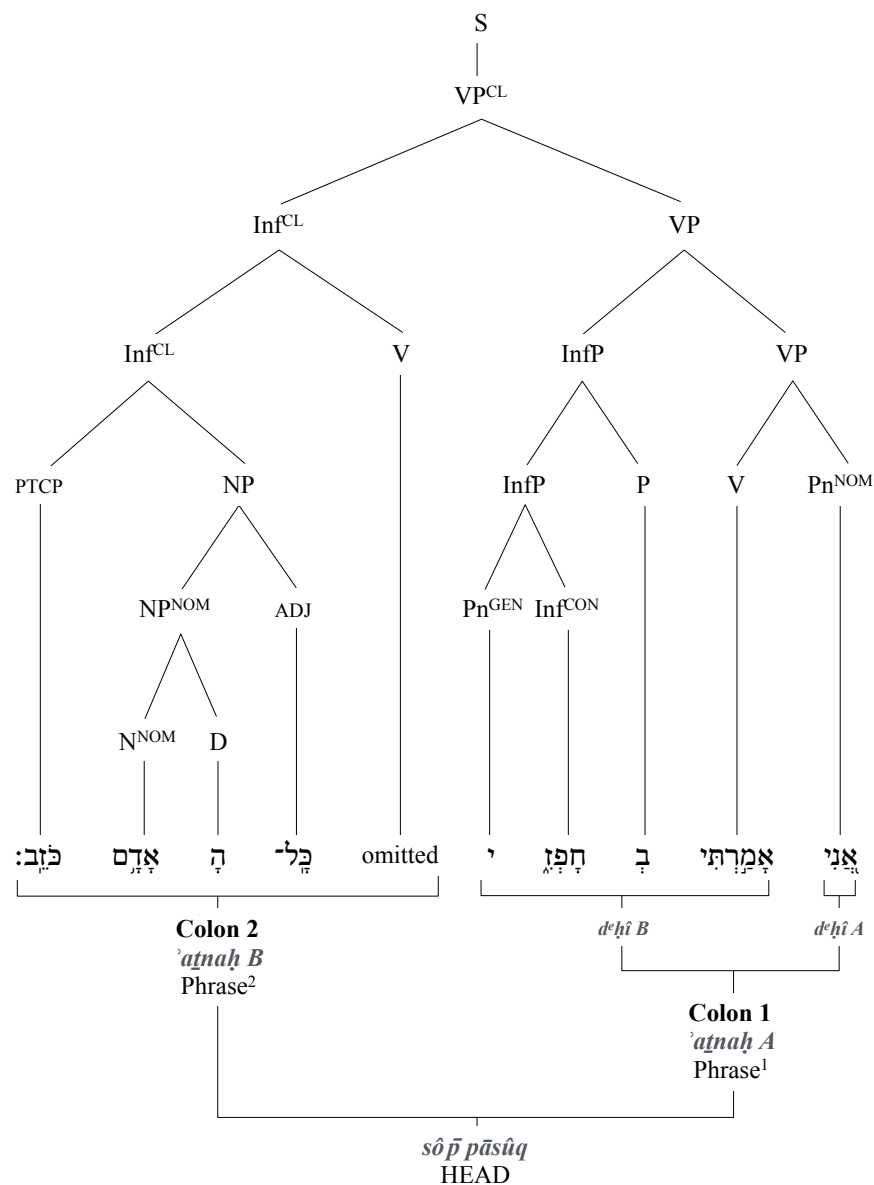
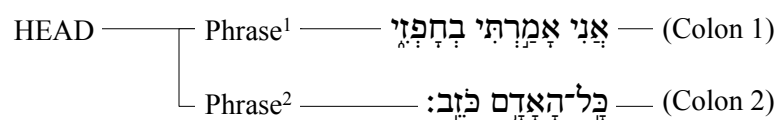


Figure 108: 116:11 Intercolon Relationship Diagram



3.4.4.11.1 Features of Cohesion

3.4.4.11.1.1 Grammatical-syntactic reiteration

- Pn (e.g., אני and י).

3.4.4.11.1.2 Lexicogrammatical reiteration, collocation, and parallelism

- None.

3.4.4.11.1.3 Lexicosemantic reiteration, collocation, and parallelism

- None.

3.4.4.11.1.4 Pronominal references

- Antecedent: psalmist; referent: אני אמרתי in אני.

3.4.4.11.1.5 Ellipsis

- None.

3.4.4.11.1.6 Conjunctions

- None.

3.4.4.11.1.7 Other forms of cohesion

- Reiteration of the *hîreq yôd* phoneme.

3.4.4.11.2 Features of Deviation

3.4.4.11.2.1 Deviation through parallelism

- None.

3.4.4.11.2.2 Other forms of deviation

- Unbalanced (3 +2) metre.

3.4.4.11.3 Foregrounded Elements

3.4.4.11.3.1 Foregrounding through reiteration and parallelism

- None.

3.4.4.11.3.2 Other forms of foregrounding

- Foregrounding of the first person POV through the use of the independent Pn^{NOM} אני.

3.4.4.11.4 Commentary

Verse 11 is a 3 + 2, HEAD[Phrase1 + Phrase²] bicolon. In the previous verse the psalmist speaks of his faithfulness which is set in contrast to all men who lie (כזב) here in v. 11. Cohesion occurs through a number of features in the verse. First, the *hîreq yôd* endings in colon 1 link up with the *hîreq yôd* endings through the previous verse. Furthermore, both vv. 10 and 11 contain quotations from the psalmist in colon 2. The semantic parallelism that occurs between the quotations in the second cola from v. 10 to v. 11 accentuates the faithfulness (אמת)/liar (כזב) contrast. At the same time, deviation occurs through the change in Vs. In v. 10 the V for speech is דבר and in v. 11 the psalmist uses אמר. Deviation also occurs through the shift from three Vs in v. 10 to only one V here in v. 11.

3.4.4.12 Text-Grammatical Analysis: 116:12

מֶה־אָשִׁיב לַיהוָה כָּל־תְּגֻמּוֹלוֹהִי עָלַי:

How could I possibly repay YHWH [for] all his bountiful gifts?

Figure 109: 116:12 Constituency Tree

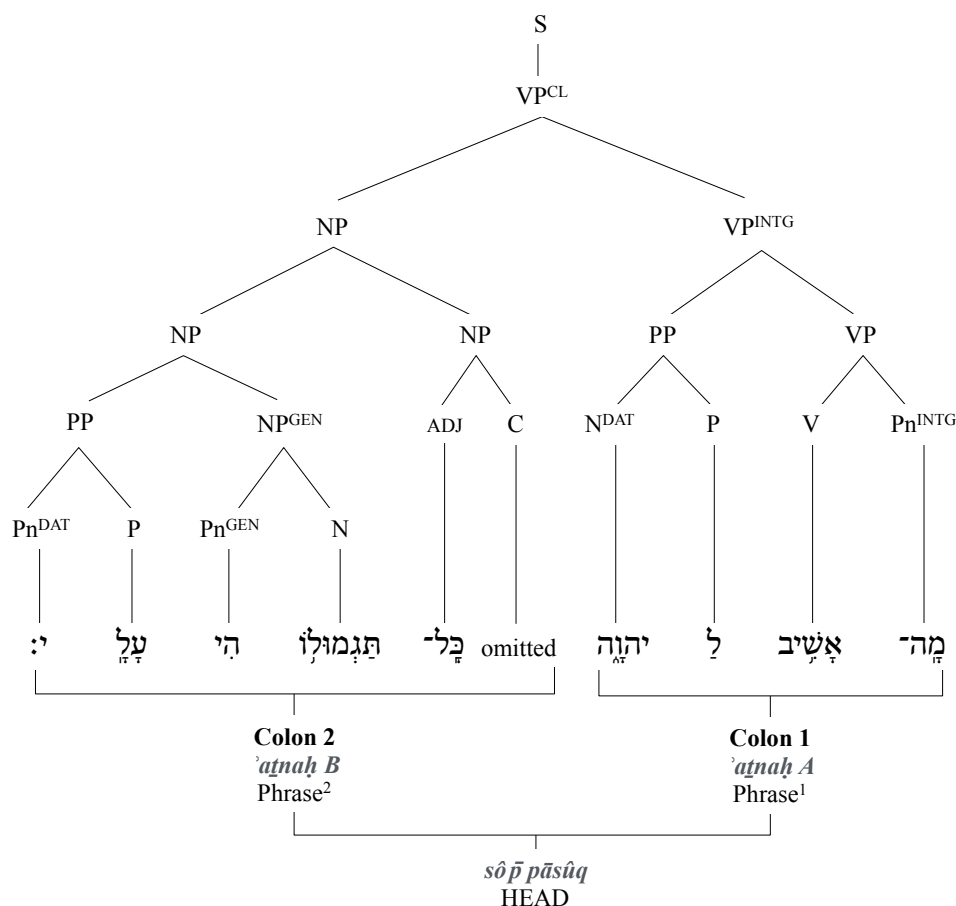
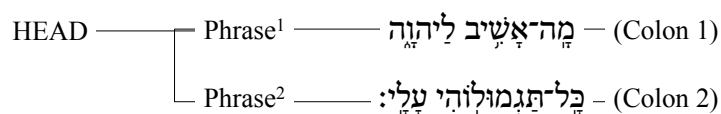


Figure 110: 116:12 Intercolon Relationship Diagram



3.4.4.12.1 Features of Cohesion

3.4.4.12.1.1 Grammatical-syntactic reiteration

- Pn (e.g., הִי, מֶה, and י).
- PP (e.g., לַיהוָה and עָלַי).

3.4.4.12.1.2 Lexicogrammatical reiteration, collocation, and parallelism

– None.

3.4.4.12.1.3 Lexicosemantic reiteration, collocation, and parallelism

– None.

3.4.4.12.1.4 Pronominal references

– Antecedent: psalmist; referent: *עלי* in *י*.

– Antecedent: *יהוה*; referent: *הי* in *תגמולוהי*.

3.4.4.12.1.5 Ellipsis

– None.

3.4.4.12.1.6 Conjunctions

– None.

3.4.4.12.1.7 Other forms of cohesion

– Balanced (3 + 3) metre.

3.4.4.12.2 Features of Deviation

3.4.4.12.2.1 Deviation through parallelism

– None.

3.4.4.12.2.2 Other forms of deviation

– None.

3.4.4.12.3 Foregrounded Elements

3.4.4.12.3.1 Foregrounding through reiteration and parallelism

– None.

3.4.4.12.3.2 Other forms of foregrounding

– Foregrounding of the sentiment of thanks through the fronting of the VP^{INTG}.

3.4.4.12.4 Commentary

Verse 12 is a 3 + 3, HEAD[Phrase¹ + Phrase²] bicolon arranged around an VP^{INTG}. There is a semantic shift in v. 12 from trust in the midst of distress in vv. 10–11 to a spirit of worship. There is variation on the stem of the V in the context of previous verses. In vv. 10–11 the driving Vs are in the *qātal*: “I believe”, in v. 10, and “I said”, in v. 11, then “What shall I render?” in v. 12. The semantic shift paired with the tense change marks a new section in v. 12.

Within the bicolon itself there is a pattern of PPs. The PPs close each of the cola, but with a direction shifting from one to the other. In colon 1 it is לִיהוָה, and in colon 2 it is עָלַי. With this, the subordinate phrase of colon 2 is an expression of result.

The psalmist makes his point with a rhetorical question. The psalmist is saying that there is nothing that he can do to repay YHWH for all that he has done for him. Formulating it as a question creates a sense of being overwhelmed with thankfulness, as if the appropriate response for all that YHWH has done is not even within cognitive reach. The rhetorical question also maintains the dialogical tone of the poem.

Internal cohesion is accomplished in v. 12 through the consistent third person POV on YHWH. In colon 1 the psalmist uses לִיהוָה, which becomes the antecedent for the third person singular suffix הי in תַּגְמֹלוּהִי. External cohesion occurs through the maintaining of the first person singular finite V, even though deviation comes through with a tense shift (*qātal* in vv. 10–11 and *yiqtol* in v. 12).

3.4.4.13 Text-Grammatical Analysis: 116:13

בֹּסֶת־יְשׁוּעוֹת אֲשָׁא וּבְשֵׁם יְהוָה אֶקְרָא:

I will lift the cup of salvation and I will call on the name of YHWH.

Figure 111: 116:13 Constituency Tree

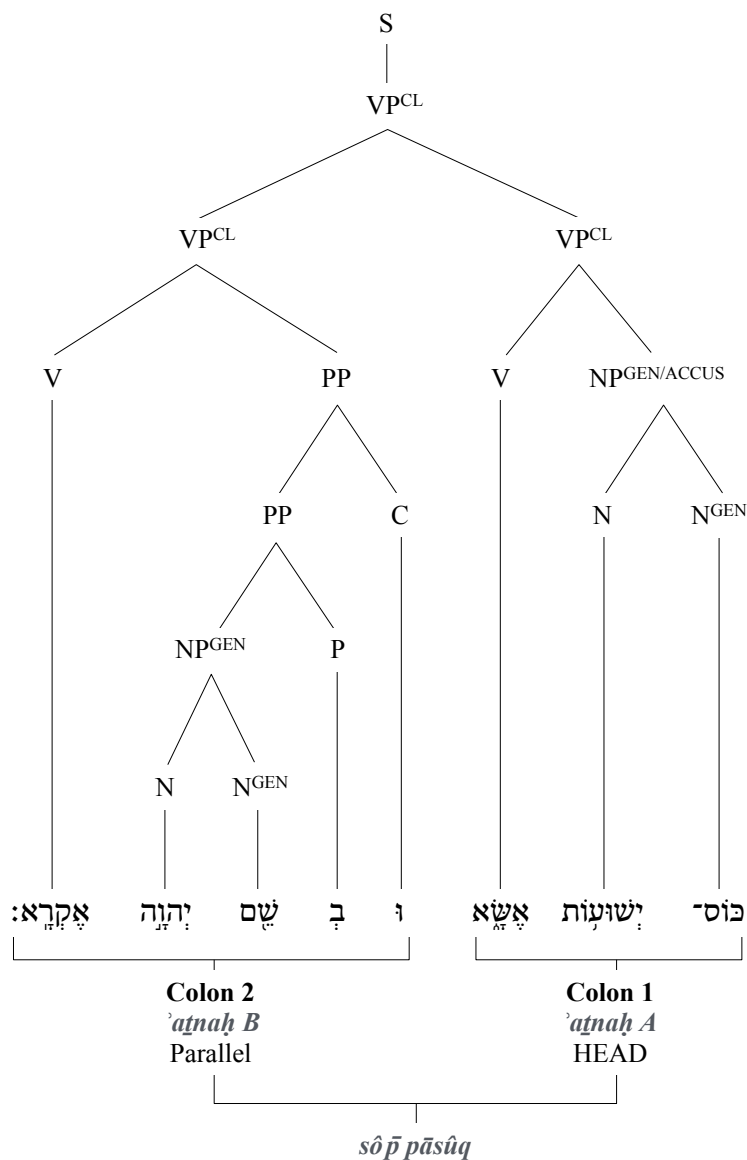
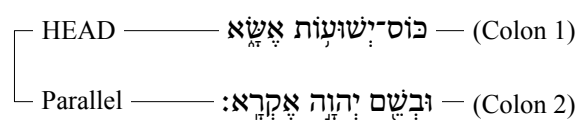


Figure 112: 116:13 Intercolon Relationship Diagram



3.4.4.13.1 Features of Cohesion

3.4.4.13.1.1 Grammatical-syntactic reiteration

- [NP^{GEN} [N^{GEN}] [N]] (e.g., כּוּסֵי־שׁוּעוֹת).
- VP^{CL} (e.g., כּוּסֵי־שׁוּעוֹת אֵשׂא).
- *Yiqtol* Vs (e.g., אֵשׂא and אִקְרָא).

3.4.4.13.1.2 Lexicogrammatical reiteration, collocation, and parallelism

- אֵשׂא // אִקְרָא.

3.4.4.13.1.3 Lexicosemantic reiteration, collocation, and parallelism

- None.

3.4.4.13.1.4 Pronominal references

- None.

3.4.4.13.1.5 Ellipsis

- None.

3.4.4.13.1.6 Conjunctions

- וּבִשְׁם in וּ.

3.4.4.13.1.7 Other forms of cohesion

- Balanced (3 + 3) metre.
- First person POV.
- Reiteration of PP fronting (כּוּסֵי־שׁוּעוֹת in colon 2 and בִּשְׁם־יְהוָה in colon 2).

3.4.4.13.2 Features of Deviation

3.4.4.13.2.1 Deviation through parallelism

- אֵשׂא // אִקְרָא.

3.4.4.13.2.2 Other forms of deviation

- Fronting of the PP בִּשְׁם־יְהוָה.

– Fronting of the PP בוס־ישועות.

3.4.4.13.3 Foregrounded Elements

3.4.4.13.3.1 *Foregrounding through reiteration and parallelism*

– Foregrounding of the psalmist's appeal for help through the parallelism of אשא

// אקרא.

3.4.4.13.3.2 *Other forms of foregrounding*

– Foregrounding of the PPs through fronting in each colon.

3.4.4.13.4 Commentary

Verse 13 is a 3 + 3, HEAD + Parallel bicolon. Semantically, v. 13 (and v. 14) answers the question that was asked in v. 12, even though the question in v. 12 was a rhetorical question. It is in the context of the cult as the public arena for worship that the psalmist will render unto Y_{HWH} a sacrifice of praise for what Y_{HWH} has done for him. The context of public worship comes through בוס־ישועות. This cultic context is anchored further still by v. 14. The בוס in בוס־ישועות functions as an adverbial genitive of effect in that the cup is a symbol that finds its cause in the salvation of Y_{HWH}.

To call (אקרא) on the name of Y_{HWH} normally links to the context of crying for help in a time of trouble. Here, however, because "I will call on the name of Y_{HWH}", is in parallel with lifting the cup of salvation, the reader is to understand that this calling on the name of Y_{HWH} is one of worship. This does not seem to be a cry for help as much as a lifting up one's voice as an expression of praise.

Parallelism occurs *via* juxtaposition as well as a word-order symmetry between both cola with the Vs being placed at the end of each. The placement of the *yiqṭōl* Vs at the end in both cola serves to make the point of focus the בוס־ישועות and שם יהוה, which are set in

parallel along with both Vs.

The arrangement of cola in v. 13 could be reversed without compromising the grammatical integrity of the colon. So, why did the psalmist utter these CLS in this particular order? Perhaps the order reflects the order of worship for the ceremony to which it corresponds. Another possibility is that the lifting of the cup is a punctiliar event, yet calling on the name of Y_{HWH} is something more temporally open-ended.

3.4.4.14 Text-Grammatical Analysis: 116:14

נִדְרֵי לַיהוָה אֲשֶׁלֶם נִגְדָה־נָּא לְכָל־עַמּוֹ:

My vows to YHWH I will pay in the presence of all his people.

Figure 113: 116:14 Constituency Tree

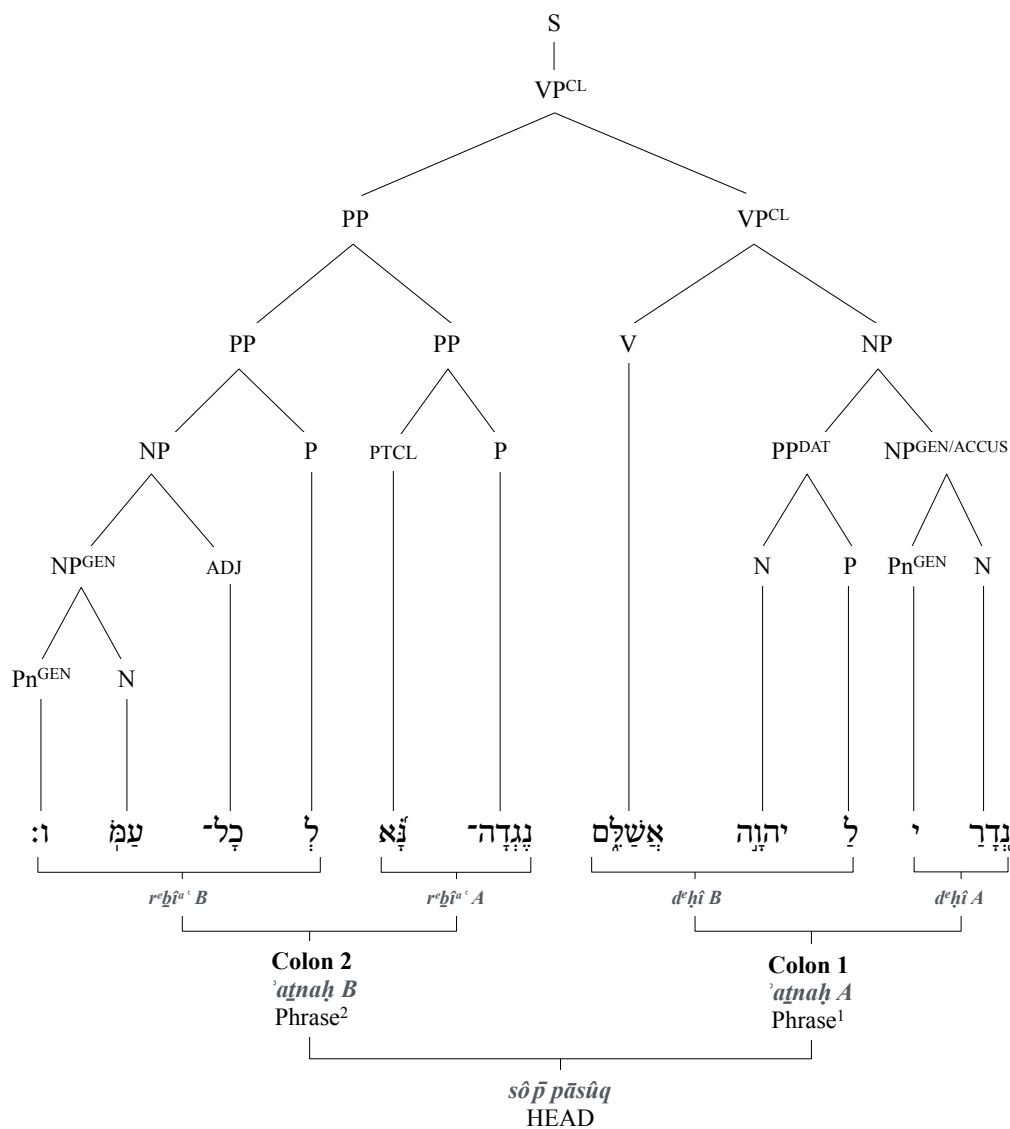
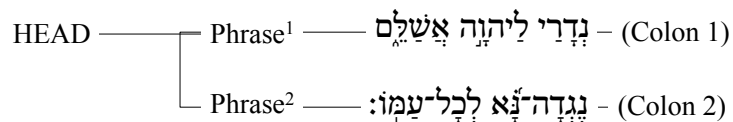


Figure 114: 116:14 Intercolon Relationship Diagram



3.4.4.14.1 Features of Cohesion

3.4.4.14.1.1 Grammatical-syntactic reiteration

– [NP^{GEN} [N] [Pn^{GEN}]] (e.g., עמו).

- PP (e.g., ליהוה and לכל-עמו).

3.4.4.14.1.2 Lexicogrammatical reiteration, collocation, and parallelism

- None.

3.4.4.14.1.3 Lexicosemantic reiteration, collocation, and parallelism

- None.

3.4.4.14.1.4 Pronominal references

- Antecedent: psalmist; referent: י in נדבִי.

- Antecedent: יהוה; referent: ו in עמו.

3.4.4.14.1.5 Ellipsis

- None.

3.4.4.14.1.6 Conjunctions

- None.

3.4.4.14.1.7 Other forms of cohesion

- Balanced (3 + 3) metre.
- Bookending of NP^{GEN}s.
- The starting of each part of the colon with ו.

3.4.4.14.2 Features of Deviation

3.4.4.14.2.1 Deviation through parallelism

- None.

3.4.4.14.2.2 Other forms of deviation

- Fronting of NP ליהוה.

3.4.4.14.3 Foregrounded Elements

3.4.4.14.3.1 Foregrounding through reiteration and parallelism

- None.

3.4.4.14.3.2 Other forms of foregrounding

– Foregrounding of the NP ליהוה נדרי through fronting.

3.4.4.14.4 Commentary

Verse 14 is a 3 + 3, HEAD[Phrase¹ + Phrase²] bicolon. Semantically, v. 14 is to be taken in tandem with v. 13 in answering the question asked in v. 12. The word-order of v. 14 with the placement of the V following the ACCUS is repeated from v. 13 thereby putting emphasis on the ACCUS once again. Colon 2 expands on colon 1 of v. 14. The psalmist will not only pay his vows to YHWH, rather he will pay these vows publicly among all of YHWH's covenant people. In vv. 13 and 14, the opening cola have the pattern [VP^{CL} [NP^{ACCUS} [V]]], followed by closing cola comprising a PP.

The P ל, which appears at the front of PPs in both cola, creates cohesion between cola. At the same time, creating deviation is the fact that the second appearance of the P fronts the point of expansion from the first.

3.4.4.15 Text-Grammatical Analysis: 116:15

יָקָר בְּעֵינֵי יְהוָה הַמּוֹתָה לַחֲסִידָיו:

Precious in the eyes of YHWH is the death of his godly ones.

Figure 115: 116:15 Constituency Tree

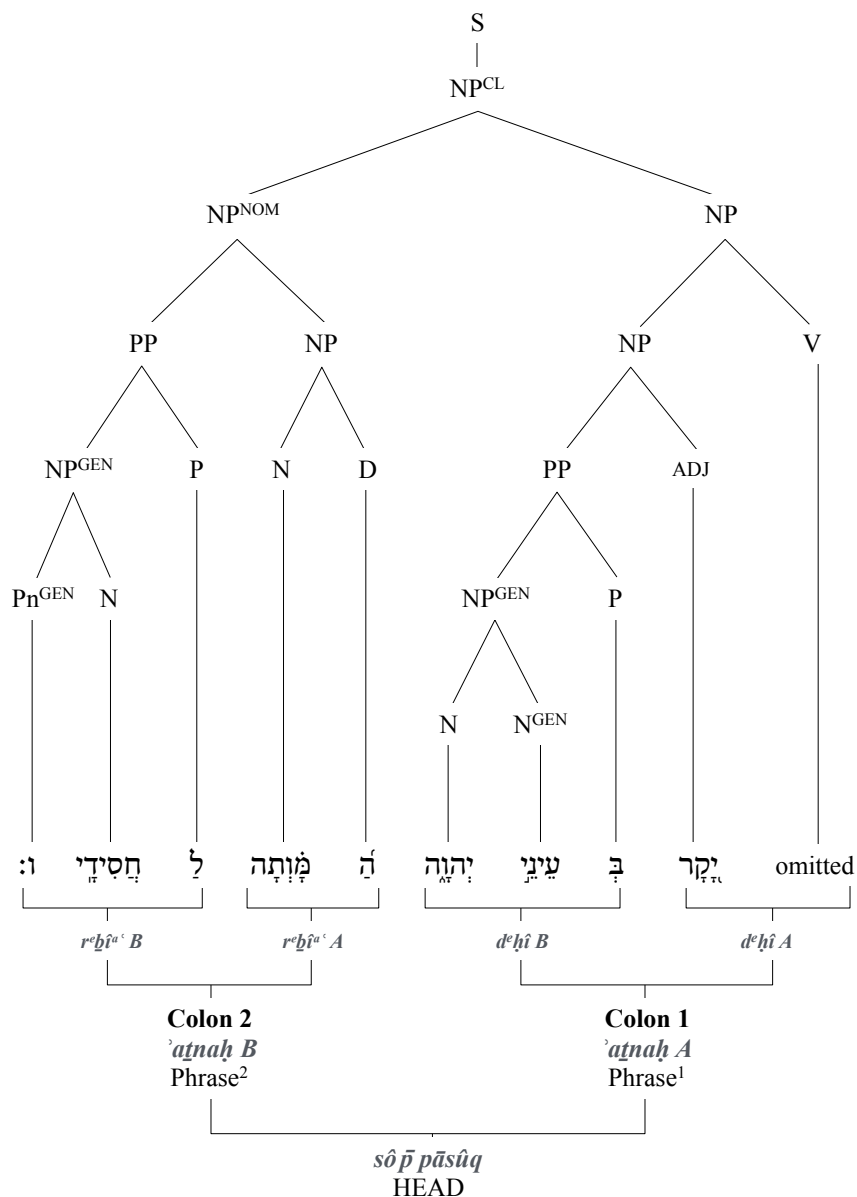
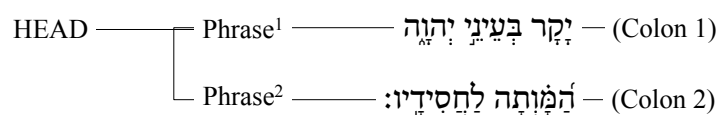


Figure 116: 116:15 Intercolon Relationship Diagram



3.4.4.15.1 Features of Cohesion

3.4.4.15.1.1 Grammatical-syntactic reiteration

– NP^{GEN} (e.g., עיני יהוה).

– P (e.g., ב and ל).

3.4.4.15.1.2 Lexicogrammatical reiteration, collocation, and parallelism

– None.

3.4.4.15.1.3 Lexicosemantic reiteration, collocation, and parallelism

– None.

3.4.4.15.1.4 Pronominal references

– Antecedent: יהוה; referent: ן in חסידיו ן.

3.4.4.15.1.5 Ellipsis

– None.

3.4.4.15.1.6 Conjunctions

– None.

3.4.4.15.1.7 Other forms of cohesion

– None.

3.4.4.15.2 Features of Deviation

3.4.4.15.2.1 Deviation through parallelism

– None.

3.4.4.15.2.2 Other forms of deviation

– Fronting of the NP יקר בעיני יהוה.

– Unbalanced (3 + 2) metre.

3.4.4.15.3 Foregrounded Elements

3.4.4.15.3.1 *Foregrounding through reiteration and parallelism*

– None.

3.4.4.15.3.2 *Other forms of foregrounding*

– Foregrounding of the ADJ יקר through fronting.

3.4.4.15.4 Commentary

Verse 15 is a 3 + 2, HEAD[Phrase¹ + Phrase²] bicolon. There is a clear semantic shift between v. 15 and the previous verse. There is also very little in terms of semantic overlap between vv. 15 and 16. Verse 15 stands on its own thereby creating a textured tone to the particular macrostructural unit in which it appears. As the psalmist is talking about faithfulness (v. 15) and servanthood (v. 16), death is not excluded as a form of God-pleasing faithfulness. The fronting of the HEAD places emphasis on the preciousness of the death of the saints. This arrangement could be inverted and not render any damage to grammatical-syntactic correctness. The placement of יקר at the front of the verse lends further emphasis to the point.

3.4.4.16 Text-Grammatical Analysis: 116:16

אַנָּה יְהוָה כִּי־אֲנִי עֶבֶדְךָ אֲנִי־עֶבֶדְךָ בֶּן־אֲמָתְךָ פָּתַחְתָּ לְמוֹסְרִי:

O YHWH, I am your servant. I am your servant, the son of your maidservant. You have loosed my bonds.

Figure 117: 116:16 Constituency Tree

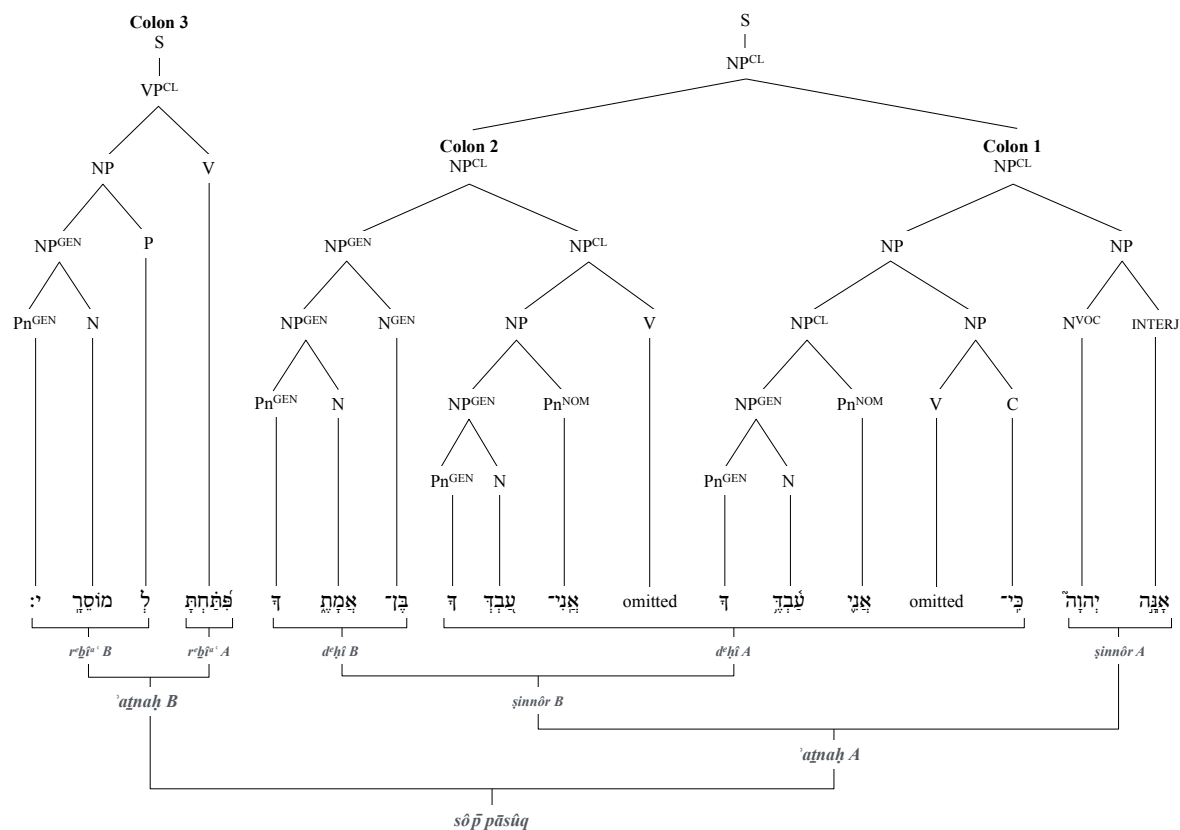
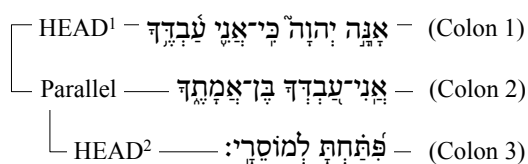


Figure 118: 116:16 Intercolon Relationship Diagram



3.4.4.16.1 Features of Cohesion

3.4.4.16.1.1 Grammatical-syntactic reiteration

- [NP^{CL} [Pn^{NOM}] [NP [N] [Pn^{GEN}]]] (e.g., אֲנִי עֶבֶדְךָ).
- [NP^{GEN} [N] [Pn^{GEN}]] (e.g., אֲמָתְךָ).

3.4.4.16.1.2 Lexicogrammatical reiteration, collocation, and parallelism

- אני עבדך.
- אני עבדך // בן־אמתך.

3.4.4.16.1.3 Lexicosemantic reiteration, collocation, and parallelism

- אני.
- ד.
- עבד.

3.4.4.16.1.4 Pronominal references

- Antecedent: יהוה; referent: ד in עבדך and אמתך.
- Antecedent: the psalmist; referent: י in מוסרי.

3.4.4.16.1.5 Ellipsis

- None.

3.4.4.16.1.6 Conjunctions

- בי.

3.4.4.16.1.7 Other forms of cohesion

- None.

3.4.4.16.2 Features of Deviation

3.4.4.16.2.1 Deviation through parallelism

- אני עבדך // בן־אמתך.

3.4.4.16.2.2 Other forms of deviation

- Unbalanced (4 + 4 + 2) metre.

3.4.4.16.3 Foregrounded Elements

3.4.4.16.3.1 *Foregrounding through reiteration and parallelism*

- Foregrounding of the servanthood of the psalmist through the reiteration of the NP^{CL}

אני־עבדך.

3.4.4.16.3.2 *Other forms of foregrounding*

- Foregrounding through metaphor (e.g., בן־אמתך).

3.4.4.16.4 Commentary

Verse 16 is a 4 + 4 + 2, HEAD¹ + Parallel + HEAD² tricolon. It is one of two tricola in Psalm 116. Each colon is shorter than the previous colon. Each colon also stands grammatically independent of the other. There is a shift to a direct address to YHWH in v. 16. In v. 16,

The petitioner joins the throne of the "saints" and twice emphasizes his status as servant of the (Lord) YHWH, with an additional nuance: "as 'son of your handmaid,' he is not a servant 'bought' in the slave market, but rather, as one 'born in the house,' he is already part of the 'family' and may therefore hope in the care and concern of his 'Lord.'"²¹⁴

There is, therefore, a twofold expansion in v. 16, both an internal and external expansion. Externally, the psalmist categorizes himself with the saints of v. 15 by calling himself the servant of YHWH. Internally, the psalmist expands his designation as "servant" as one who is born within the family of YHWH. At the same time, there is a suggestion of paradox in that by mentioning the loosening of his bonds, the psalmist implies that his servanthood comes as the result of YHWH's redeeming purchase.

²¹⁴ Hossfeld and Zenger, *Psalms* 3, 219.

3.4.4.17 Text-Grammatical Analysis: 116:17

לְדָאֲזַבַּח זֶבַח תּוֹדָה וּבְשֵׁם יְהוָה אֶקְרָא:

To you I shall sacrifice a thank-offering and on the name of YHWH I shall call.

Figure 119: 116:17 Constituency Tree

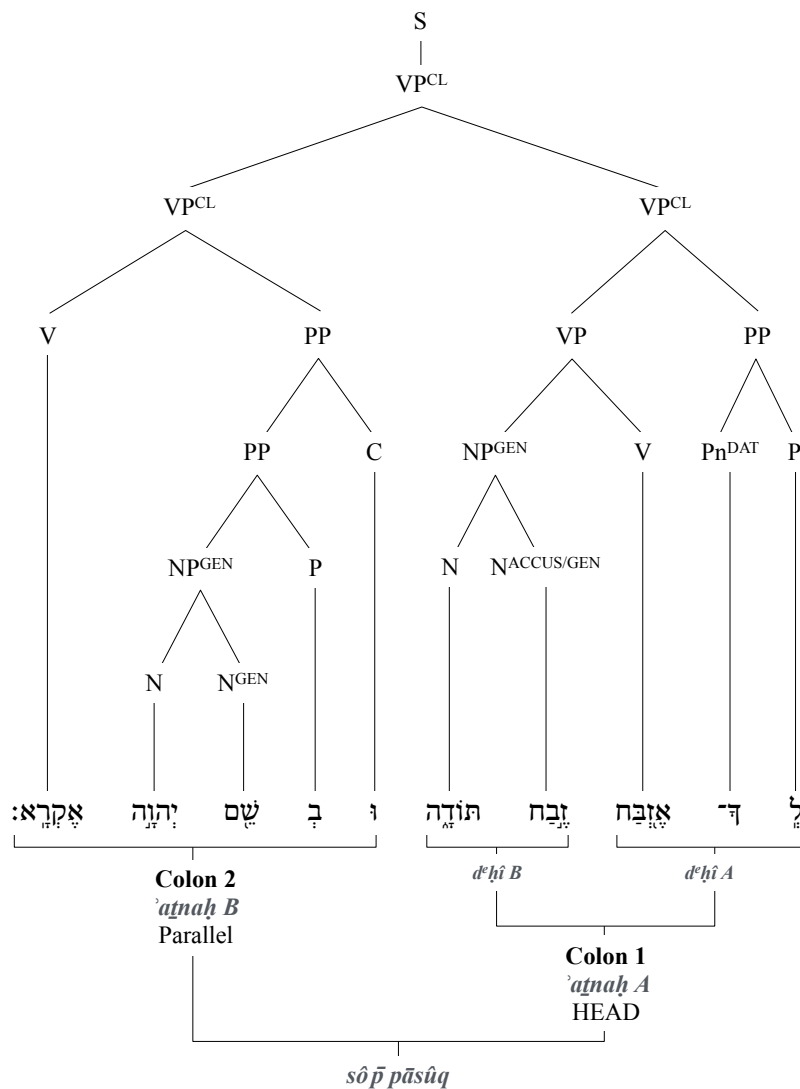
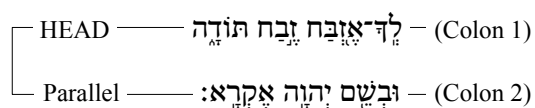


Figure 120: 116:17 Intercolon Relationship Diagram



3.4.4.17.1 Features of Cohesion

3.4.4.17.1.1 Grammatical-syntactic reiteration

- [NP^{GEN} [N^{GEN}] [N]] (e.g., שם יהוה).
- PP (e.g., לך and בשם יהוה).
- VP^{CL} (e.g., ובשם יהוה אקרא).
- *Yiqtol* Vs (e.g., אקרא and אזבח).

3.4.4.17.1.2 Lexicogrammatical reiteration, collocation, and parallelism

- לך-אזבח זבח תודה // בשם יהוה אקרא.

3.4.4.17.1.3 Lexicosemantic reiteration, collocation, and parallelism

- זבח.

3.4.4.17.1.4 Pronominal references

- Antecedent: יהוה; referent: ך in לך.

3.4.4.17.1.5 Ellipsis

- None.

3.4.4.17.1.6 Conjunctions

- ובשם ן in ו.

3.4.4.17.1.7 Other forms of cohesion

- First person POV.

3.4.4.17.2 Features of Deviation

3.4.4.17.2.1 Deviation through parallelism

- לך-אזבח זבח תודה // בשם יהוה אקרא.

3.4.4.17.2.2 Other forms of deviation

- Balanced (3 + 3) metre.

3.4.4.17.3 Foregrounded Elements

3.4.4.17.3.1 Foregrounding through reiteration and parallelism

- Foregrounding of the psalmist's response to Y_{HWH}'s saving work through the first person *yiqtol* Vs and the parallelism of the VP^{CL}s **לְדֹאֲזַבַּח זִבְחַ תּוֹדָה // בְּשֵׁם יְהוָה אֶקְרָא**.

3.4.4.17.3.2 Other forms of foregrounding

- None.

3.4.4.17.4 Commentary

Verse 17 is a 3 + 3, HEAD + Parallel bicolon that expresses the result of Y_{HWH}'s rescue of the psalmist. Because Y_{HWH} has loosed the bonds of the psalmist the psalmist will offer a sacrifice of praise in the assembly of his people. The fronting of the PP lends emphasis to Y_{HWH} as the beneficiary of the sacrifice. Each colon is an independent CL linked by the C ו. Colon 2 is exactly the same phrase in v. 13. In v. 13 **וּבְשֵׁם יְהוָה אֶקְרָא** also appeared in colon 2 of a bicolon in which the first colon was an act of cultic worship (**בּוֹסֵי־יְשׁוּעוֹת אֲשָׂא**). This repetition creates external cohesion. Intercolonic cohesion occurs through the holding of the first person *yiqtol* Vs. The strongest point of deviation is the change in POV mid-verseline. In colon 1 the psalmist addresses Y_{HWH} directly; then in colon 2 he takes on the third person POV. This shift further attests to **וּבְשֵׁם יְהוָה אֶקְרָא** as a formulaic refrain for the cultic ritual. Internal deviation also occurs through the word-order arrangement of the Vs. In colon 1 the V stands at the front of the predication while in colon 2 it stands at the end.

3.4.4.18 Text-Grammatical Analysis: 116:18

נִדְרֵי לַיהוָה אֶשְׁלֵם נִגְדָה־נָּא לְכָל־עַמּוֹ:

My vows to YHWH I will pay in the presence of all his people,

Figure 121: 116:18 Constituency Tree

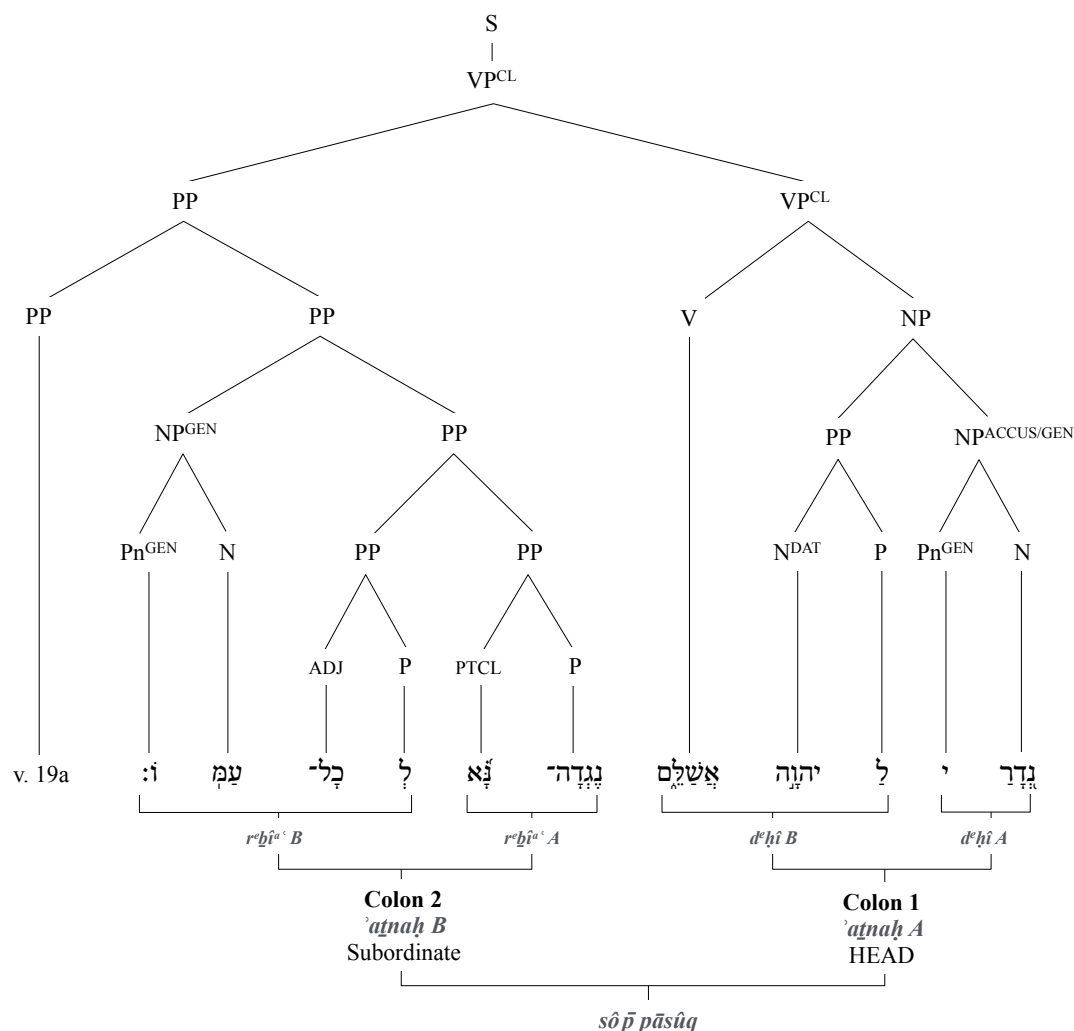
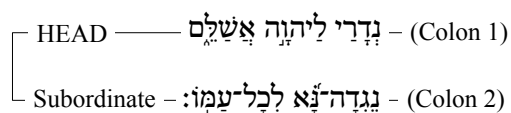


Figure 122: 116:18 Intercolon Relationship Diagram



3.4.4.18.1 Features of Cohesion

3.4.4.18.1.1 Grammatical-syntactic reiteration

– See §3.4.4.14.1.1.

3.4.4.18.1.2 Lexicogrammatical reiteration, collocation, and parallelism

– See §3.4.4.14.1.2.

3.4.4.18.1.3 Lexicosemantic reiteration, collocation, and parallelism

– See §3.4.4.14.1.3.

3.4.4.18.1.4 Pronominal references

– See §3.4.4.14.1.4.

3.4.4.18.1.5 Ellipsis

– See §3.4.4.14.1.5.

3.4.4.18.1.6 Conjunctions

– See §3.4.4.14.1.6.

3.4.4.18.1.7 Other forms of cohesion

– See §3.4.4.14.1.7.

3.4.4.18.2 Features of Deviation

3.4.4.18.2.1 Deviation through parallelism

– See §3.4.4.14.2.1.

3.4.4.18.2.2 Other forms of deviation

– See §3.4.4.14.2.2.

3.4.4.18.3 Foregrounded Elements

3.4.4.18.3.1 Foregrounding through reiteration and parallelism

– See §3.4.4.14.3.1.

3.4.4.18.3.2 Other forms of foregrounding

– See §3.4.4.14.3.2.

3.4.4.18.4 Commentary

Verse 18 is an exact repetition of v. 14, which again, supports that this poem is intended for cultic worship, possibly functioning as a refrain. See §3.4.5.4 for an analysis of how the surrounding macro context of v. 18 makes it unique from v. 14.

3.4.4.19 Text-Grammatical Analysis: 116:19

בְּחִצְרוֹת | בֵּית יְהוָה בְּתוֹכְכִי יְרוּשָׁלַם הַלְלוּ־יָהּ:

in the courtyards of the house of YHWH, in your midst, o Jerusalem. Hallelujah.

Figure 123: 116:19 Constituency Tree

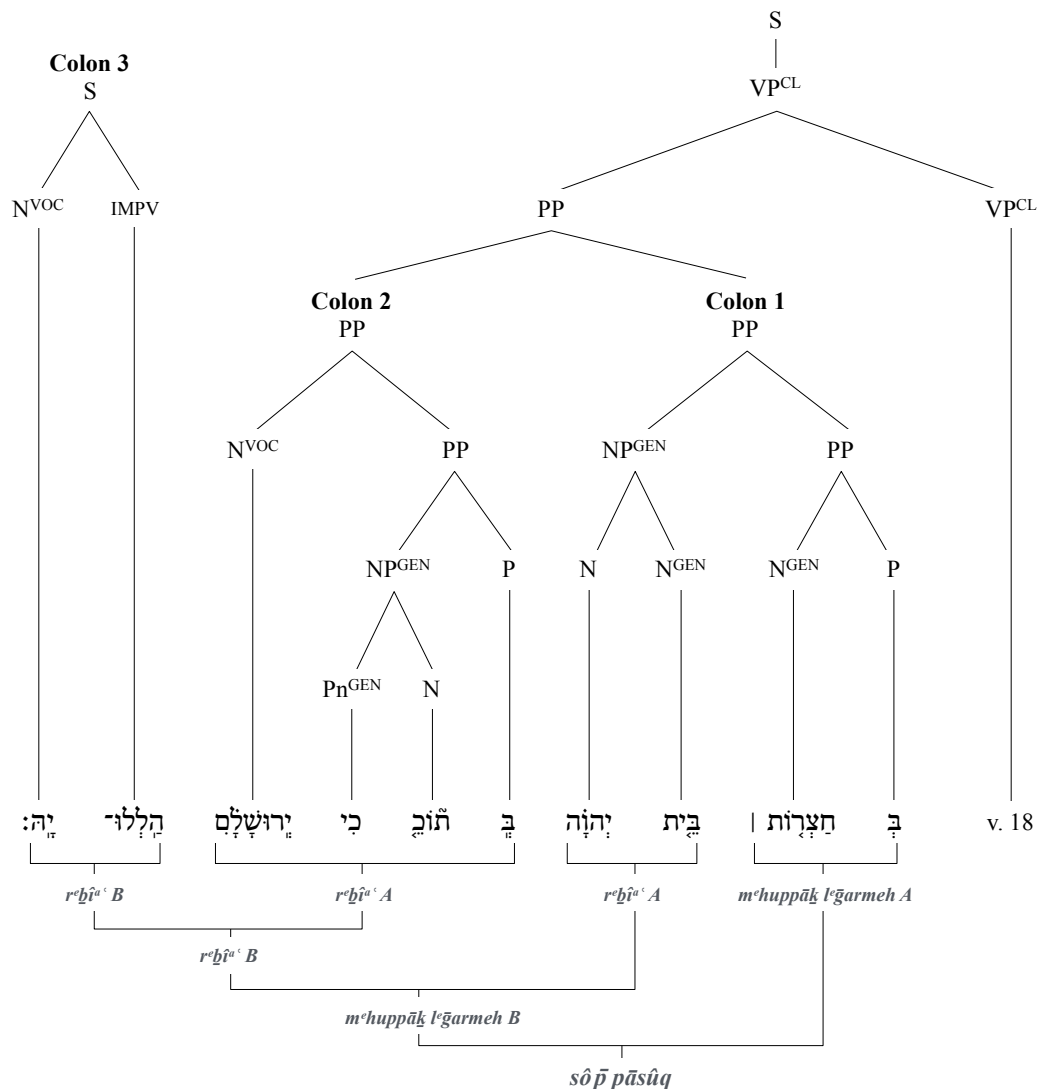
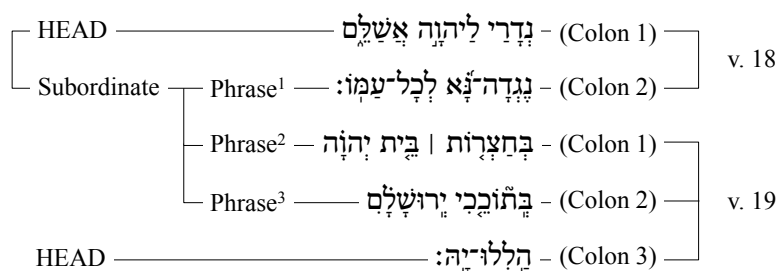


Figure 124: 116:19 Intercolon Relationship Diagram



3.4.4.19.1 Features of Cohesion

3.4.4.19.1.1 Grammatical-syntactic reiteration

- N^{VOC} (e.g., ירושלם and יה).
- NP^{GEN} (e.g., בית יהוה).
- PP (e.g., בחצרות).

3.4.4.19.1.2 Lexicogrammatical reiteration, collocation, and parallelism

- בחצרות בית יהוה // בתוככי ירושלם.

3.4.4.19.1.3 Lexicosemantic reiteration, collocation, and parallelism

- יהוה // יה.

3.4.4.19.1.4 Pronominal references

- Antecedent: יהוה; referent: כי in בתוככי.

3.4.4.19.1.5 Ellipsis

- None.

3.4.4.19.1.6 Conjunctions

- None.

3.4.4.19.1.7 Other forms of cohesion

- Balanced (3 + 3) metre (not including the closing hymnic IMPV הללו יה).

3.4.4.19.2 Features of Deviation

3.4.4.19.2.1 Deviation through parallelism

- בחצרות בית יהוה // בתוככי ירושלם.

3.4.4.19.2.2 Other forms of deviation

- None.

3.4.4.19.3 Foregrounded Elements

3.4.4.19.3.1 *Foregrounding through reiteration and parallelism*

- Foregrounding of the presence of Y_{HWH} in the temple through the parallelism of

בחצרות בית יהוה // בתוככי ירושלם.

3.4.4.19.3.2 *Other forms of foregrounding*

- None.

3.4.4.19.4 Commentary

Verse 19 is a 3 + 2, Phrase¹ + Phrase² + HEAD, bicolon + monocolon. Verse 19 is grammatically dependent on v. 18 and expands the initial utterance in v. 14 to something more here in this particular discourse structure. Verse 19 functions as an expansion and climax of v. 18 as well as a climax to the poem at large. The climactic phrase בתוככי ירושלם, by way of juxtaposition, links up to the final יה הללו as the climax of the climax, so to speak. This ultimate climax is also evidenced through the grammatical-syntactic complexity of the construction.

Semantic parallelism occurs between Phrase¹ and Phrase² with בחצרות בית יהוה running parallel to ביוככי ירושלם. This semantic parallelism, more than demonstrating the equality of the temple with Jerusalem, attests to the fact that what makes Jerusalem Jerusalem is the temple itself, the place of Y_{HWH}'s dwelling and Israel's worship. That worship, furthermore, is set against the greater context of redemption as is expressed in the individual voice of the psalmist.

Echoing the semantic parallelism is the repetition of word-order across Phrase¹ and Phrase². Both phrases place the PP in front of the place of Y_{HWH}'s presence. The poem's conclusion with the HEAD S יה הללו further evidences the coming to a final and ultimate

climax at the close of the discourse.

3.4.5 Macrostructural Analysis: 116

3.4.5.1 Macrostructure Overview: 116

- A. Stanza 1: Expression of Thanksgiving (vv. 1–9)
 - 1. Strophe 1: Declaration of Love (vv. 1–4)
 - 2. Strophe 2: Declaration of YHWH's Righteousness and Mercy (vv. 5–9)
- B. Stanza 2: Confession of Faithfulness (vv. 10–11)
- C. Stanza 3: Performance of Thanksgiving (vv. 12–19)
 - 1. Strophe 1: Confession of God's Bounty (vv. 12–14)
 - 2. Strophe 2: Declaration of Faithfulness (vv. 15–19)

While there is very little consensus among scholars concerning the macrostructural delineation of Psalm 116, many agree that vv. 5 and 10 mark the start of new sections. LXX and Jerome both propose that vv. 1–9 and vv. 10–19 are independent poems presumably based on form-critical evaluations as well as the placement of **האמנתי** at the start of v. 10 as it corresponds to **אהבתי** in v. 1 in terms of V type and placement.²¹⁵ Hossfeld's suggestion of a two-fold structural arrangement of Psalm 116 based on (1) the expression of thanksgiving (vv. 1–12), and (2) the performance of thanksgiving (vv. 13–19) is convincing as it lends explanatory power to the text's distribution of cultic performance language, namely the cultic ritual refrains in vv. 13–14 and vv. 18–19a.²¹⁶ At the same time, van der Lugt notes, "The search for the total framework of Psalm 116 on the basis of form-critical considerations cannot produce unambiguous results."²¹⁷ Van der Lugt goes on to follow Jerome and the LXX by dividing the poem into two parts: (1) vv. 1–9 (description of distress and deliverance), and (2)

²¹⁵ Obviously, to apply form-critical considerations to LXX and Jerome is anachronistic. At the same time, even without the technical and nuanced insights of nineteenth and twentieth century form criticism, the shift in genre from vv. 1–9 and vv. 10–19 is evident simply through a close reading of the text.

²¹⁶ Hossfeld and Zenger, *Psalms* 3, 216.

²¹⁷ Van der Lugt, *Cantos and Strophes in the Hebrew Bible*, 277.

vv. 10–19 (description of trust and deliverance).²¹⁸

Delitzsch similarly identifies four major sections in Psalm 116 characterised by sets of five: (1) vv. 1–4, (2) vv. 5–9, (3) 10–14, and (4) vv. 15–19.²¹⁹ This further evidences that even with the very little consensus among exegetes concerning the macrostructural divisions of the poem, almost all agree that v. 5, with its YHWH-descriptive language, marks the start of a new section. Furthermore, Delitzsch's divisions lend explanatory power to the repetition of the refrain נדרי ליהוה אשלם נגדה־נא לכל־עמו in vv. 14 and 18 marking the end of macrostructural units.

In light of these considerations as well as pattern developments of various linguistic levels of the poem (see below), the view here is that Psalm 116 can be divided into three stanzas: (1) vv. 1–9, (2) vv. 10–12, and (3) vv. 13–19. The dominant criteria for this delineation are form-critical considerations (i.e., liturgy) paired with macrostructural delineation markers that come in the form of pattern-disrupting linguistic aspects of the text. In agreement with Hossfeld, the primary point of cohesion between vv. 13–19 is the ritual performance language. Verses 1–9, then, reciprocally function as the confession and declaration of faithfulness and trust which preface the cultic ritual. In between each of these two stanzas stand vv. 10–12, which serve as the faith confession pivot and bridge between the two larger sections.

²¹⁸ Ibid., 271.

²¹⁹ Delitzsch, *Commentary on the Old Testament*, vol 5., 215.

3.4.5.2 Stanza 1: Expression of Thanksgiving (vv. 1–9)

A. Stanza 1: Expression of Thanksgiving (vv. 1–9)

1. Strophe 1: Declaration of Love (vv. 1–4)
2. Strophe 2: Declaration of Y^{HWH}'s Righteousness and Mercy (vv. 5–9)

3.4.5.2.1 Cohesion Features

3.4.5.2.1.1 Grammatical-syntactic reiteration

- ADJ (e.g., חנון (v. 5) and מרחם (v. 5)).
- C (e.g., ו (vv. 1–6); כי (vv. 7–8)).
- IMPV (e.g., מלטה (v. 4); שובי (v. 7)).
- N (e.g., יהוה (vv. 1, 4, and 7); תחנוני (v. 1); קול (v. 1); ינון (v. 3); חבל (v. 3); מות (v. 3); עין (v. 8); נפש (v. 8); רגל (v. 8); דמעה (v. 8); מנוח (v. 7); נפש (v. 7); צרה (v. 3); שאל (v. 3); 8)).
- NP^{CL} (e.g., חנון יהוה וצדיק (v. 5); ואלהינו מרחם (v. 5)).
- [NP^{GEN} [N^{GEN}] [N]] (e.g., חבלי־מות (v. 3); שם הוה (v. 4); נפשי (v. 4); פני יהוה (v. 9)).
- [NP^{GEN} [N] [Pn^{GEN}]] (e.g., תחנוני (v. 1); אזני (v. 2); נפשי (vv. 7–8); קולי (v. 1)).
- N^{NOM} (e.g., יהוה (vv. 1, 5, 6, 7)).
- Pn^{ACCUS} (e.g., in אפפוני ני (v. 3); in מצאוני ני (v. 3)).
- Pn^{DAT} (e.g., in לי י (vv. 2 and 6)).
- PP (e.g., לי (v. 2); מדחי (v. 8) and לפני יהוה (v. 9)).
- PP^{DAT} (e.g., למנוחי (v. 7); עליכי (v. 7)).
- *Qātal* Vs (e.g., אהבתי (v. 1); הטה (v. 2); מצאו (v. 3); אפפו (v. 3); דלותי (v. 6); גמל (v. 7); חלצת (v. 8)).
- VP^{CL} (e.g., כי ישמע יהוה את־קולי (v. 1); אהבתי (v. 2); רחוני (v. 1); כי־הטה אזנו לי (v. 2);

ובס־יהוה אקרא (v. 4); אפפוני (v. 3).

– *Yiqtol* Vs (e.g., אפפו (v. 3); אמצא (v. 3); אקרא (v. 4); יהושיע (v. 6); האמנתי (v. 9); אדבר (v. 9); עניתי (v. 9)).

3.4.5.2.1.2 Lexicogrammatical reiteration, collocation, and parallelism

– קולי // תחנוני (v. 1).

– אפפוני חבלי־מות // מצרי שאול מצאוני (v. 3).

– חבלי־מות // מצרי שאול (v. 3).

– אפפוני // מצאוני (v. 3).

– יהוה // שם־יהוה (vv. 1 and 4).

– חלצת נפשי ממות את־עיני מן־דמעה את־רגלי מדחי // ישמע יהוה את־קולי תחנוני // דליתי ולי – יהושיע (vv. 1, 6, and 8).

3.4.5.2.1.3 Lexicosemantic reiteration, collocation, and parallelism

– אקרא (vv. 2 and 4).

– הנון // צדיק // מרחם (v. 5).

– נפשי (vv. 4 and 7).

– נפשי // עיני // רגלי (v. 8).

– י (vv. 1, 2, 4, 6, 7, and 8).

– כי (vv. 1, 2, and 8).

– יהוה (vv. 1, 4, 5, 7, and 9).

– לי (vv. 2 and 6).

– צרה (v. 3).

3.4.5.2.1.4 Other forms of cohesion

– First person POV.

– Tricola in the penultimate verselines of each strophe.

- First person singular Vs fronting the first and last cola of the stanza.
- Repetition of the *hîreq yôd* phoneme (vv. 1, 2, 3, 6, 7, and 8).
- Repetition of CLS of result marked by the C בִּי.

3.4.5.2.2 Features of Deviation

3.4.5.2.2.1 Deviation through parallelism

- קולי // תחנוני (v. 1).
- אפפוני חבלי־מות // מצרי שאול מצאוני (v. 3).
- חבלי־מות // מצרי שאול (v. 3).
- אפפוני // מצאוני (v. 3)
- יהוה // שם־יהוה (vv. 1 and 4).
- חלצת נפשי ממות את־עיני מן־דמעה את־רגלי מדחי // ישמע יהוה את־קולי תחנוני // דלותי ולי יהושיע (vv. 1, 6, and 8).

3.4.5.2.2.2 Other forms of deviation

- Shift to first person *plural* in v. 5 (ואלהינו).
- Qal *qātal* V in v. 1 and *hip 'il yiqtol* V in v. 9.
- Change from third person POV of Y_{HWH} (vv. 1–7) to second person (vv. 8–9).
- First person Pn^{GEN} יִּי in v. 1 and third person singular יִּי in v. 2.
- NP^{GEN} fronting in v. 4 (ובשם־יהוה) in contrast with the pattern of V fronting in vv. 1–3.

3.4.5.2.3 Foregrounded Elements

3.4.5.2.3.1 Foregrounding through reiteration and parallelism

- Foregrounding of the saving work of Y_{HWH} through the parallelism of חלצת נפשי (vv. 1, 6, and 8).

3.4.5.2.3.2 Other forms of foregrounding

- Qal *qātal* V אֶהְבֵּתִי deviates from first person singular Vs throughout the section thereby lending emphasis to the result of Y_{HWH}'s saving work in the life of the psalmist.
- The tricolon in v. 3, which deviates from the strophe's standard bicolon model, accentuates the extremity of the psalmist's distress.
- The same tricolon allows for the subsequent bicolon (v. 4) to become foregrounded as the closing verseline of the strophe.
- The tricolon in v. 8, which deviates from the strophe's standard bicolon model, accentuates the psalmist's gratitude for Y_{HWH}'s saving work.
- The same tricolon allows for the subsequent bicolon (v. 9) to become foregrounded as the closing verseline of strophe 2 as well as the stanza.
- The tricolon in v. 8

3.4.5.2.5 Commentary

Stanza 1 can be divided into two strophes (vv. 1–4 and vv. 5–9), with the second being one verseline longer than the first. This delineation follows the traditional reading that identifies a division between vv. 9 and 10 (see §3.4.5.1) with the dominant delineation marker being the thematic shift in v. 5 from confession (vv. 1–4) to declaration (vv. 5–9) (for additional markers see below). The overall semantic thrust of the stanza is the psalmist's expression of gratitude toward Y_{HWH} for deliverance. The first strophe focuses on the psalmist's confession of love for Y_{HWH} as the result of Y_{HWH}'s faithfulness to deliver him from crisis. Strophe 2 expands the first through the expression of thanksgiving for Y_{HWH}'s grace, mercy, and righteousness.

Structurally, the stanza is characterised by the placement of tricola in the penultimate verseline of each strophe (v. 3 and v. 8) as well as first person singular Vs at the front of the first and last bicola that frame the stanza (אֶהְבֵּיתִי in v. 1, and אֶתְהַלֵּךְ in v. 9). The placement of

the tricola, in disrupting the bicolon pattern in each strophe, has a double rhetorical effect. First, it accentuates the semantic value of each (the distress of the psalmist in v. 3 and thankfulness for Y_{HWH}'s deliverance in v. 8) tricolon. Second, the bicolon pattern disruption allows for the bicola that follow the tricola (vv. 4 and 9) to become foregrounded as the closing verseline of each strophe. Lastly, the stanza is framed by Rel^{CL}s (vv. 1–2 and vv. 7–8).

The unity of strophe 1 is more apparent than that of strophe 2. Cohesion in strophe 1 comes not only through the fixed first person POV, but also through the consistent use of *yiqtol* Vs (with the exception of the opening V אהבתי). With this, repeated intercolon relationship types frame strophe 1 (HEAD[Phrase¹ + Phrase²]). Strophe 2 deviates from this verbal pattern with a PTCP (שמר), an IMPV (שובי), and a *hip'il yiqtol* (אתהלך), while sustaining a few *qatal* Vs for cohesion across the strophe (vv. 6, 7, and 8).

As noted in §3.4.4.2, there is a chiasm structured around N^{NOM}s and S structure in vv. 1–2. The N^{NOM} pattern is: A psalmist (אהבתי), B Y_{HWH} (ישמע), B' Y_{HWH} (הטה), A' psalmist (אקרא). The S structure pattern is: A Main^{CL}, B Rel^{CL}, B' Rel^{CL}, A' Main^{CL}. Verses 1 and 2 are also both composed of a 3 + 2 word count. Furthermore, both cohesion and internal deviation occurs around the presence of the Pn^{GEN}s יָ- (v. 1) and וְ- (v. 2).

Strophe 2's unity is more ambiguous than that of strophe 1. Especially noteworthy is the verbal variety throughout combined with the lack of consistent intercolon relationship patterning. The start of the strophe foregrounds the attributes of Y_{HWH} (v. 5). This foregrounding is achieved through v. 5 introducing the first NP^{CL} of the poem, and the nominative shift from the psalmist in v. 4 to Y_{HWH} in v. 5 as well from a 2 + 4 (v. 4) to 3 + 2 (v. 5). This is paired with another CL of result bringing into focus ongoing life as the ultimate result of Y_{HWH}'s redemption for the psalmist. Subtly against the background of the individual testimony of the psalmist is the collective congregation expressed in אלהינו. This cultic performance aspect will be picked up and developed in stanza 3. The repetition of נפשי from v. 7

to 8 also contributes to the strophe's unity.

Also contributing to the cohesion of strophe 2 is the first person POV that is carried on from the preceding strophe until the end of the poem. This POV is naturally accompanied by the repetition of the *hîreq yôd*. There is a progression from v. 5 to v. 8 with each verseline getting a bit longer. In v. 9, as the final verseline of the stanza, the psalmist returns to a balanced and succinct 3 + 2 pattern that is picked up and carried on through stanza 2 (vv. 10–11). The progressive elongation of each verseline is attested to not only in word, stress, and syllable count, but also in the accents. The pattern is as follows:

– v. 5 ['aṭnaḥ A - 'aṭnaḥ B]

– v. 6 ['aṭnaḥ A [r^eḥî^a A - r^eḥî^a B] - 'aṭnaḥ B]

– v. 7 ['aṭnaḥ A [d^ecḥî A - d^ecḥî B] - 'aṭnaḥ B [r^eḥî^a A - r^eḥî^a B]

– v. 8 [r^eḥî^a A - r^eḥî^a B ['aṭnaḥ A - 'aṭnaḥ B]]

3.4.5.3 Stanza 2: Confession of Faithfulness (vv. 10–11)

B. Stanza 2: Confession of Faithfulness (vv. 10–11)

3.4.5.3.1 Features of Cohesion

3.4.5.3.1.1 Grammatical-syntactic reiteration

- ADJ (e.g., מאד (v. 10); כל (v. 11)).
- Pn (e.g., אני (vv. 10–11); י in בחפזי (v. 11)).
- *Qāṭal* Vs (e.g., האמנתי (v. 10); עניתי (v. 10)).
- VP (e.g., האמנתי (v. 10); אדבר (v. 10); עניתי (v. 10); אני אמרתי (v. 11)).

3.4.5.3.1.2 Lexicogrammatical reiteration, collocation, and parallelism

- אדבר // אמרתי.
- אני עניתי מאד // כל־האדם כזב.
- עניתי // בחפזי.

3.4.5.3.1.3 Lexicosemantic reiteration, collocation, and parallelism

- אני.

3.4.5.3.1.4 Pronominal references

- Antecedent: the psalmist; referent: אני.
- Antecedent: the psalmist; referent: י in בחפזי.

3.4.5.3.1.5 Ellipsis

- None.

3.4.5.3.1.6 Conjunctions

- None.

3.4.5.3.1.7 Other forms of cohesion

- None.

3.4.5.3.2 Features of Deviation

3.4.5.3.2.1 Deviation through parallelism

- אני עניתי מאד // כל־האדם כזב –
- אדבר // אמרתי –
- עניתי // בחפזי –

3.4.5.3.2.2 Other forms of deviation

- Unbalanced (3 + 3 and 3 + 2) metre.
- Shift from *yiqṭōl* (אדבר) to *qātal* (אמרתי).

3.4.5.3.3 Foregrounded Elements

3.4.5.3.3.1 Foregrounding through reiteration and parallelism

- Foregrounding through the repetition of Vs of confession (אמרתי and אדבר).
- Repetition of words related to the domain matrix of "distress" (אניתי and בחפזי).

3.4.5.3.3.1 Other forms of foregrounding

- Fronted *hip 'il* V האמנתי V.

3.4.5.3.5 Commentary

Stanza 2, having only two verses, is the shortest stanza of the psalm. The reason that vv. 10–11 stand on their own is that they function as the confessional bridge between the psalmist's declaration of thanksgiving and the performance of the thanksgiving cultic ritual. The link is made through a confession of the psalmist's faithfulness under duress.

Unity comes through each verse having a HEAD[Phrase¹ + Phrase²] bicolon. The 3 + 3 word count of v. 10 explains the additional colometric division in colon 2 of the bicolon *via* the *r^εhîv^a*. The second colon of each bicolon is a quote comprising a NP^{CL}. The content of

each quote mirrors the other. In the first quote, the psalmist expresses his distress; in the second quote he identifies the source of that distress. Altogether, the psalmist's suffering does not cause him to fail in his faithfulness to Y_{HWH} as his deliverer.

3.4.5.4 Stanza 3: Performance of Thanksgiving (vv. 12–19)

C. Stanza 3: Performance of Thanksgiving (vv. 12–19)

1. Strophe 1: Confession of God's Bounty (vv. 12–14)
2. Strophe 2: Declaration of Faithfulness (vv. 15–19)

3.4.5.4.1 Features of Cohesion

3.4.5.4.1.1 Grammatical-syntactic reiteration

- ADJ (e.g., כל (vv. 12, 14, and 18); יקר (v. 15)).
- C (e.g., ו (vv. 13 and 17); כי (v. 16)).
- NP^{CL} (e.g., אנה יהוה כִּי־עני עבדך (v. 16); אני עבדך (v. 16); אני־עבדך בן־אמתך (v. 16)).
- N^{DAT} (e.g., יהוה (vv. 12 and 18)).
- N^{GEN} (e.g., כוס (v. 13); שם (vv. 13 and 17); עיני (v. 15); בן (v. 16); זבח (v. 17); חצרות (v. 19); בית (v. 19)).
- [NP^{GEN} [N^{GEN}] [N]] (e.g., כוס־ישועות (v. 13); שם יהוה (vv. 13 and 17); עיני יהוה (v. 15); זבח תודה (v. 17); בית יהוה (v. 19)).
- [NP^{GEN} [N] [Pn^{GEN}]] (e.g., נדרי (v. 13); תגמולוהי (v. 12); עמו (vv. 14 and 18); חסידיו (v. 15); עבדך (v. 16); תוככי (v. 19)).
- N^{VOC} (e.g., יהוה (v. 16); יה (v. 19); ירושלם (v. 19)).
- P (e.g., ל (vv. 12 and 14–18); על (v. 12); ב (vv. 13, 15, and 19); נגדה (v. 14)).
- PP (e.g., ליהוה (v. 12); עלי (v. 12); בשם יהוה (v. 13); נגדה־נא לכל־עמו (v. 14); בעיני יהוה (v. 15); לך (v. 17)).
- Pn^{DAT} (e.g., י in עלי (v. 12); ך in לך (v. 17)).
- Pn^{NOM} (e.g., אני (v. 16)).
- PTCL (e.g., נא (vv. 14 and 18)).

- [S [VP^{CL} [NP [NP^{GEN/ACCUS} [N] [Pn^{GEN}]] [PP^{DAT} [P] [N]]] [V]] [PP [PP [P] [PTCL]]] [PP [P] [NP [Adj] [NP^{GEN} [N] [Pn^{GEN}]]]]]] (e.g., נדרי ליהוה אשלם נגדה־נא לכל־עמו (vv. 14 and 18)).
- VP^{CL} (e.g., כוס־ישועות אשא (v. 13); ובשם יהוה אקרא (vv. 13 and 17); נדרי ליהוה אשלם (vv. 14 and 18); ובשם יהוה אקרא (v. 17); לך־אזבח זבח תודה (v. 17)).
- *Yiqtol* Vs (e.g., אשיב (v. 12); אשא (v. 13); אקרא (vv. 13 and 17); אשלם (vv. 14 and 18); אזבח (v. 17)).

3.4.5.4.1.2 Lexicogrammatical reiteration, collocation, and parallelism

- כוס ישועות אשא // בשם יהוה אקרא // נדרי ליהוה אשלם (vv. 13 and 14a).
- ובשם־יהוה אקרא (vv. 13 and 17).
- נדרי ליהוה אשלם נגדה־נא לכל־עמו (vv. 14 and 18).
- לכל־עמו // בחצרות בית יהוה // בתוככי ירושלם (vv. 14, 18, and 19).

3.4.5.4.1.3 Lexicosemantic reiteration, collocation, and parallelism

- יהוה (vv. 12, 13, 14, 15, 16, 17, 18, 19, and 20).
- ל (vv. 12, 14, 15, 16, 17, and 18).
- כל (vv. 14 and 18).
- אקרא (vv. 13 and 17).
- אבדך (v. 16).
- זבח (v. 17).
- י (vv. 14, 15 and 18).

3.4.5.4.1.4 Pronominal references

- Antecedent: the psalmist; referent: י in נדרי.
- Antecedent: יהוה; referent: ו in עמו.

3.4.5.4.1.5 Ellipsis

- None.

3.4.5.4.1.6 Conjunctions

- ו in וּבְשֵׁם יְהוָה (vv. 13 and 17).

3.4.5.4.1.7 Other forms of cohesion

- First person POV.
- Cultic ritual performance associated with refrains and confessions (vv. 13–14 and vv. 17–19a).

3.4.5.4.2 Features of Deviation

3.4.5.4.2.1 Deviation through parallelism

- לְכָל-עַמּוֹ // בַּחֲצֹרֹת בֵּית יְהוָה // בְּתוֹכְכִי יְרוּשָׁלַם (vv. 14, 18, and 19).
- כּוֹס יִשׁוּעוֹת אֵשָׁא // בְּשֵׁם יְהוָה אֶקְרָא // נִדְרֵי לַיהוָה אֲשַׁלֵּם (vv. 13 and 14a).

3.4.5.4.2.2 Other forms of deviation

- Rhetorical question (v. 12).
- Second and third person alternating POV of Y_{HWH} expressed in the changing from י (vv. 14, 15, and 18) to דָּ (v. 16).

3.4.5.4.3 Foregrounded Elements

3.4.5.4.3.1 Foregrounding through reiteration and parallelism

- Foregrounding of the response of worship through the parallelism of לְכָל-עַמּוֹ // כּוֹס יִשׁוּעוֹת אֵשָׁא // בְּשֵׁם יְהוָה (vv. 14, 18, and 19) and בְּתוֹכְכִי יְרוּשָׁלַם // נִדְרֵי לַיהוָה אֲשַׁלֵּם (vv. 13 and 14a).

3.4.5.4.3.2 Other forms of foregrounding

- The rhetorical questions signal the start of the cultic ritual performance section (v. 12).
- The extension on **נדר ליהוה אשלם בגדה־נא לכל־עמו** refrain in v. 19a marks the end of the cultic ritual performance and emphasises the presence of the assembly and thereby the seriousness of the confession of the psalmist.

3.4.5.4.5 Commentary

As noted above, strophe delineations in stanza 3 are marked by the refrain **נדר ליהוה אשלם בגדה־נא לכל־עמו** (vv. 14 and 18). This refrain marks the end of each of the two strophes within the stanza. The second time it appears (v. 18) it is extended with reference to **בחצרות בית יהוה בתוככי ירושלם**. This extension is the penultimate verseline of the poem taking into account the final **הללו־יה**, which stands on its own as a monocolon. Each refrain is the second part of a complete two-verse refrain in each strophe: vv. 13–14 in strophe 1, and vv. 17–18 in strophe 2).

The last verseline of the first strophe in stanza 3 (v. 14b) is marked by a deviation in syntax. Verse 13 launches the following constituency order: [S [VP [NP^{GEN} [N^{GEN}] [N]] [V]] (e.g., **כוס־ישועות אשא**). This constituency order arrangement appears in 13a, 13b, and 14a. The psalmist interrupts the pattern by replacing the expected constituency order with [PP [N] [PP [P] [ADJ] [NP [N] [Pn^{GEN}]]] (i.e., **נגדה־נא לכל־עמו**). This deviation not only foregrounds the content of the colon, but also marks the end of the stanza's first strophe.

Verses 15 and 16, "insert a reflective confession of trust, one final time, between the cult-related announcements before and after."²²⁰ Verse 15, pointing out that even the least of humanity has a precious place in the house of Y_{HWH}, the psalmist then goes on to identify

²²⁰ Hossfeld and Zenger, *Psalms* 3, 219.

himself as being in the company of servants of Y_{HWH}.

The final confession prepares for the last cultic performance in which the psalmist offers his thanksgiving sacrifice (vv. 17–18). The end of the second strophe, which is also the end of stanza 3 as well as the poem at large, is marked by a deviation in intercola relationships. Verses 18–19b are grammatically connected through the following arrangement: HEAD + Subordinate[Phrase¹ + Phrase² + Phrase³]. This feature is paired with the extended refrain from v. 14 (see above). Brueggemann is correct in his comment that, "Verses 13–14 and 17–18, with their repetition of vows of thanksgiving in the style of a refrain, provide structural markers."²²¹

After semantics, the secondary cohesion feature in stanza 3 is a chiastic intercolon relationship structure. The orienting arrangement between bicola in the stanza is HEAD[Phrase¹ + Phrase²] (vv. 12, 14, 15, 18–19). This pattern frames strophes 1 and 2 within the stanza, yet in strophe 2, it is modified by several expansions. The pattern is disrupted in strophe 1 with a HEAD + Parallel intercolon relationship in v. 13, thereby creating a HEAD[Phrase¹ + Phrase²] inclusio around the strophe. The same is true in strophe 2 but to a greater extent in that v. 16 adds a HEAD² and expands the HEAD + Parallel with a subsequent HEAD + Parallel (v. 17; see **Figure 125**).

Figure 125: Psalm 116 Stanza 3 Intercolon Relationship Chiasm

Strophe 1 (vv. 12–14)			Strophe 2 (vv. 15–19)		
12	HEAD[Phrase ¹ + Phrase ²]	//	15	HEAD[Phrase ¹ + Phrase ²]	
13	HEAD + Parallel	//	16	HEAD ¹ + Parallel + HEAD ²	
			17	HEAD + Parallel	
14	HEAD[Phrase ¹ + Phrase ²]	//	18–19a	HEAD + Subordinate[Phrase ¹ + Phrase ² + Phrase ³]	

²²¹ Brueggemann and Bellinger, *Psalms*, Kindle Locations 12692–12693.

3.4.6 Conclusion

Brueggemann is correct in stating that, "The psalm's structure is not easy to discern [...]." ²²² At the same, there are enough clues in following the patterned movement of linguistic levels of the poetic text that help suggest probable macro delineation markers; the prominent aspects being confessional and declarative refrains associated with cultic ritual indicators and intercolonic relationship patterns. Second to these is the shifting in V types, namely the changing from *qātal* to *yiqṭōl* conjugations that help differentiate between the psalmist's testimony of Y^{HWH}'s deliverance and confessions of faith that serve the cultic ritual.

²²² Ibid., Kindle Location 12690.

3.5 The Structure of the Poetic Text: Psalm 117

3.5.1 Unifying Theological Theme: 117

The unifying theological theme of Psalm 117 is the call for *all* people to praise Y^{HWH} because of his eternal חסד and אמת. Emphasis is lent to the eternality of Y^{HWH}'s חסד and אמת especially in v. 2 through the fronting of גבר which chiastically links up with לעולם which closes the bicolon.

3.5.2 Translation with notes: 117

1 Praise Y^{HWH}, all the nations. Extol him, all peoples.

2 For great towards us is his steadfast love, and the faithfulness of Y^{HWH} is forever.²²³

Hallelujah!

3.5.3 Stylistic Overview: 117

Psalm 117 is characterised by a standard form of synonymous semantic parallelism from colon to colon within each verseline. Verse 1 comprises the hymnic IMPV and v. 2 provides the reason for praise. The dominant form of cohesion is the reiteration of the IMPV הללו as well as Y^{HWH} as the object of worship through the reiteration of the divine name. Also stylistically noteworthy is the foregrounding of Y^{HWH}'s steadfast love and faithfulness to his worshippers through the fronting of the VP^{CL} כי גבר עלינו חסד in colon 1 of v. 2. Lastly, and most importantly, Psalm 117 is set apart as a member of the Egyptian Hallel (and in the Psalter at large) in its brevity and call to *all nations* to worship Y^{HWH}, as opposed to the covenant community alone.

²²³ A nor L separate v. 2 with an *'atnah*. They do, however, separate verse 2 with a enlarged space thereby indicating a bicolon.

3.5.4 Microstructure Analysis: 117

3.5.4.1 Text-Grammatical Analysis: 117:1

הִלְלוּ אֶת־יְהוָה כָּל־גּוֹיִם שִׁבְחוּהוּ כָּל־הָאֲמִים:

Praise YHWH, all the nations. Extol him, all peoples.

Figure 126: 117:1 Constituency Tree

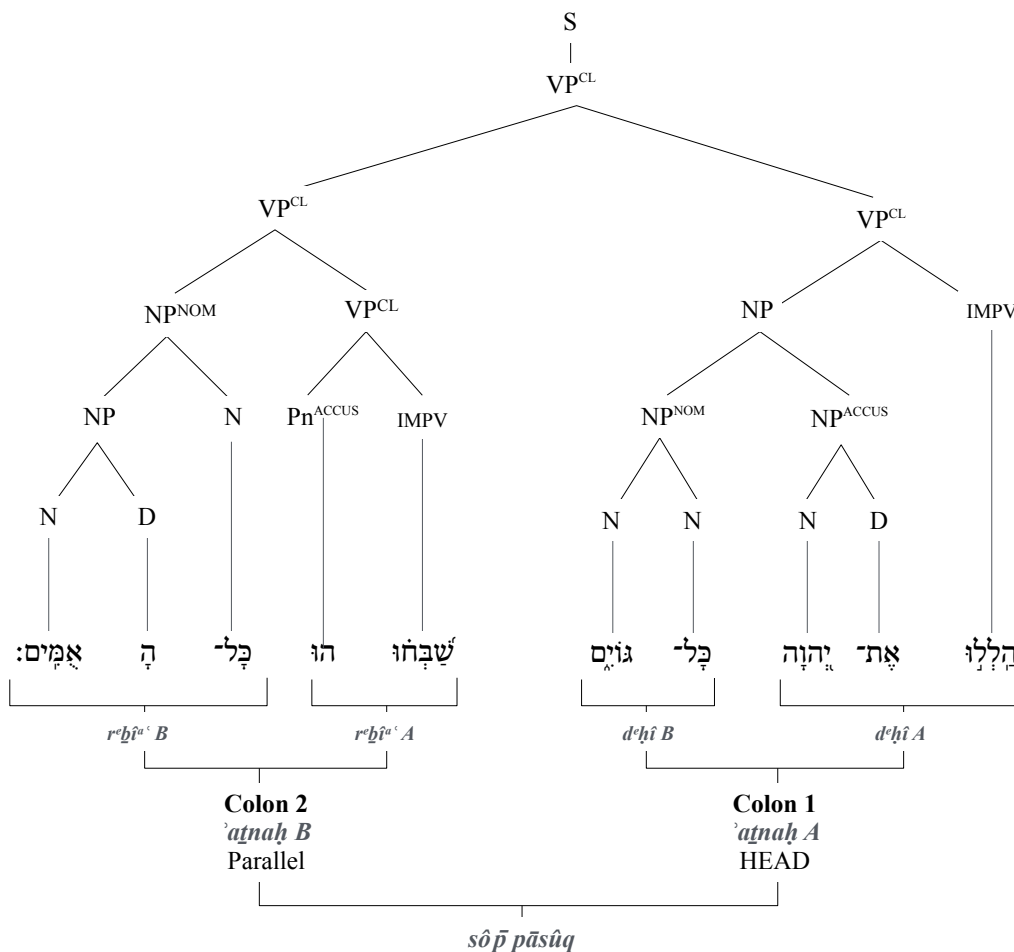
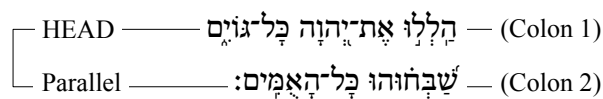


Figure 127: 117:1 Intercolon Relationship Diagram



3.5.4.1.1 Features of Cohesion

3.5.4.1.1.1 Grammatical-syntactic reiteration

- IMPV (e.g., הִלְלוּ and שִׁבְחוּ).
- [NP [D] [N]] (e.g., האֲמִים and אֶת־יְהוָה).

- VP^{CL} (e.g., הללו את־יהוה כל־גוים).

3.5.4.1.1.2 Lexicogrammatical reiteration, collocation, and parallelism

- הללו את־יהוה כל־גוים // שבחוהו כל־אמים.
- כל־גוים // כל־אמים.
- הללו את־יהוה // שבחוהו.

3.5.4.1.1.3 Lexicosemantic reiteration, collocation, and parallelism

- גוים // אמים.
- כל.
- הללו // שבחו.

3.5.4.1.1.4 Pronominal references

- Antecedent: יהוה; referent: הו in שבחוהו.

3.5.4.1.1.5 Ellipsis

- None.

3.5.4.1.1.6 Conjunctions

- None.

3.5.4.1.1.7 Other forms of cohesion

- Balanced (3 + 3) metre.

3.5.4.1.2 Features of Deviation

3.5.4.1.2.1 Deviation through parallelism

- גוים // אמים.
- כל.
- הללו // שבחו.
- יהוה // הו.
- הללו את־יהוה כל־גוים // שבחוהו כל־אמים.

– בל־גוים // כל־האמים –

3.5.4.1.2.2 Other forms of deviation

– Word-order reiteration.

3.5.4.1.3 Foregrounded Elements

3.5.4.1.3.1 Foregrounding through reiteration and parallelism

– Foregrounding of the call to praise through the parallelism of // הללו את־יהוה כל־גוים //

שבחוהו כל־האמים.

3.5.4.1.3.2 Other forms of foregrounding

– None.

3.5.4.1.4 Commentary

Verse 1 is a HEAD + Parallel bicolon and a textbook example of grammatical parallelism. Both cola 1 and 2 comprise the general pattern of IMPV - ACCUS - NP^{NOM}. There is minor deviation from colon 1 to colon 2 in the following dimensions: (1) Y_{HWH} is replaced with the objective suffix הו in colon 2; (2) the IMPV shifts from הללו in colon 1 to שבחו in colon 2 (even with the shift, however, both are masculine plural and both draw from the same semantic domain); (3) the NP^{NOM} in colon 2 (האמים) takes on the D when there is none on the N^{NOM} in colon 1 (גוים).

Semantically, while colon 2 is parallel with colon 1, it expands colon 1 with the specification that the nations are not only to praise Y_{HWH}, but they are to extol him as well. Paired with this is the subtle semantic shift from גוים in colon 1 to אמים in colon 2. Furthermore, the case can be made that v. 1 demonstrates *anabasis*, or gradual ascent with the subtle semantic shifts from colon 1 to colon 2.

Also noteworthy is that while "praise the Lord" is a common phrase in English, this is

the first time in the Psalms that it represents the full form הללו את־יהוה. This form only recurs in Psalm 148:1 and 7. This is a point of deviation, then, within the larger frame of the Psalter.

3.5.4.2 Text-Grammatical Analysis: 117:2

כִּי גָבַר עָלֵינוּ | חֲסִדּוֹ וְאַמְתִּיּוּתָהּ לְעוֹלָם הַלְלוּ־יָהּ:

For great towards us is his steadfast love, and the faithfulness of YHWH is forever.

Hallelujah!

Figure 128: 117:2 Constituency Tree

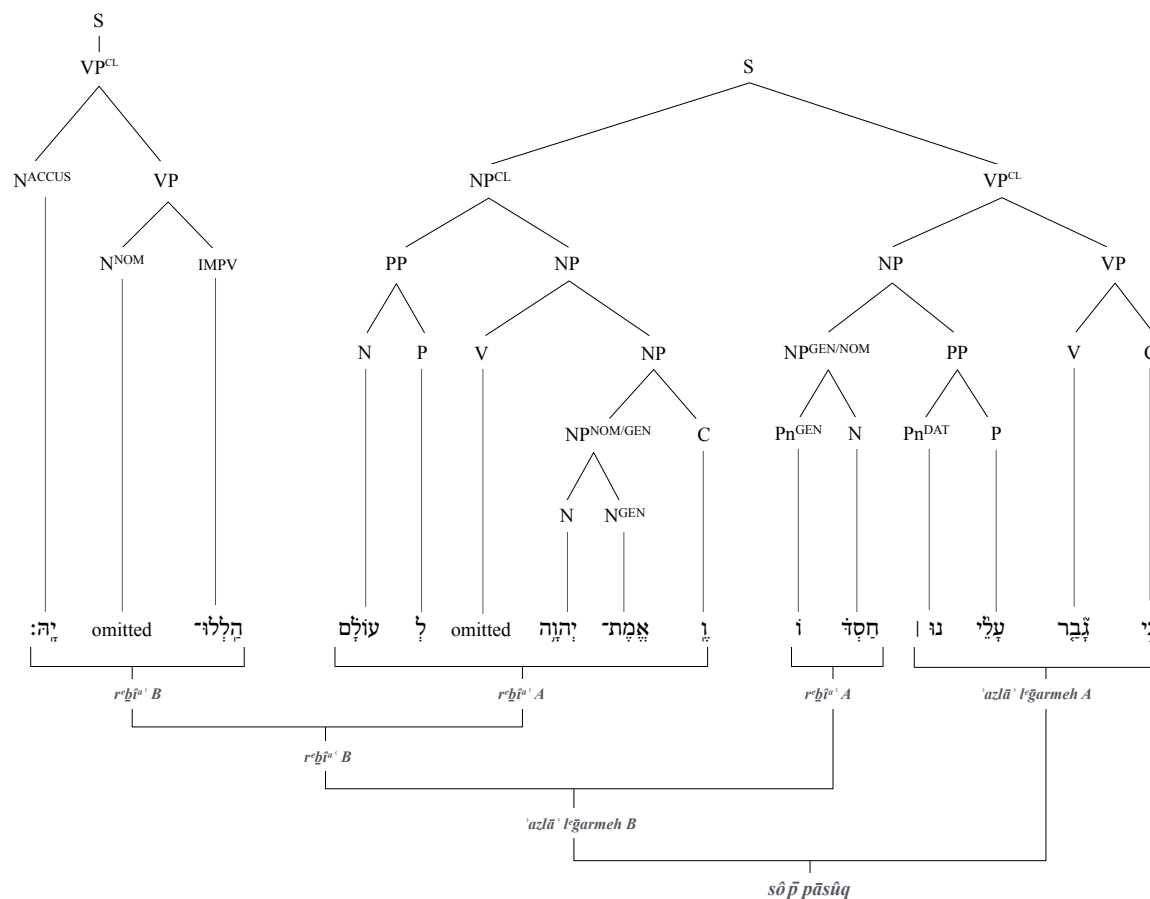
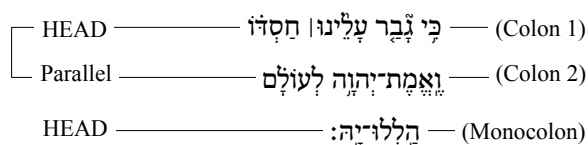


Figure 129: 117:2 Intercolon Relationship Diagram



3.5.4.2.1 Features of Cohesion

3.5.4.2.1.1 Grammatical-syntactic reiteration

- C (e.g., כִּי and ו).
- [NP^{GEN/NOM}] (e.g., חֲסִדּוֹ).

- PP (e.g., עלִינוּ and לעֹלָם).
- VP (e.g., כִּי־גִבֹר and הִלְלוּ־יָהּ).

3.5.4.2.1.2 Lexicogrammatical reiteration, collocation and parallelism

- חֲסֵדוֹ // אֲמֵת־יְהוָה.
- גִּבֹר עֲלֵינוּ חֲסֵדוֹ // אֲמֵת־יְהוָה לְעֹלָם.

3.5.4.2.1.3 Lexicosemantic reiteration, collocation, and parallelism

- חֲסֵד // אֲמֵת.
- גִּבֹר // עֹלָם.

3.5.4.2.1.4 Pronominal references

- Antecedent: worshippers; referent: נוּ in עֲלֵינוּ.
- Antecedent: Y_{HWH}; referent: וּ in חֲסֵדוֹ.

3.5.4.2.1.5 Ellipsis

- None.

3.5.4.2.1.6 Conjunctions

- כִּי.
- וּ in וְאֲמֵת וּ.

3.5.4.2.1.7 Other forms of cohesion

- Chiastic word-order.

3.5.4.2.2 Features of Deviation

3.5.4.2.2.1 Deviation through parallelism

- גִּבֹר עֲלֵינוּ חֲסֵדוֹ // אֲמֵת־יְהוָה לְעֹלָם.

3.5.4.2.2.2 Other forms of deviation

- None.

3.5.4.2.3 Foregrounded Elements

3.5.4.2.3.1 *Foregrounding through reiteration and parallelism*

- Foregrounding of the qualities of Y_{HWH} through the parallelism of // גבר עלינו חסדו
אמת־יהוה לעולם.

3.5.4.2.3.2 *Other forms of foregrounding*

- None.

3.5.4.2.4 Commentary

According to the way in which the Masoretes have arranged the structural units in both A and L, v. 2 is intended to be read as a HEAD + Parallel bicolon with an additional 1-foot, HEAD monocolon (הללו יה). While there is no *'atnāḥ* marking off the delineation of a bicolon or tricolon, the MT indicates structural divide by setting off both cola 2 and 3. Colon 2 is set-off by a space and colon 3 by a new line in both A and L. The word-order of cola 1 and 2 are arranged chiastically (see **Figure 130**). The fronting of גבר lends emphasis to the quantity of Y_{HWH}'s attributes towards Israel. This is further confirmed through its pairing *via* parallelism with לעולם. Not only this, but also the close of the bicolon with לעולם lends accentuation further still to the dominant theme of the quality of Y_{HWH}'s attributes (חסד and אמת). The C כי gives the reason for the IMPV to praise introduced in v. 1. Finally, Allen points out that, “The standard phrase חסד ואמת, ‘loyal love and faithfulness,’ is spread over two cola, but the predicative statements apply to both [...].”²²⁴

Figure 130: 117 Chiasm

²²⁴ Allen, *Psalms 101–150*, 157.

Attributes of YHWH	Descriptor	
[עֲלִינוּ] חֲסֵד וְ	גִּבּוֹר	[כִּי] Colon 1
וְאֶמֶת יְהוָה	לְעוֹלָם	Colon 2

3.5.5 Macrostructural Analysis: 117

3.5.5.1 Macrostructure Overview: 117

A. Stanza 1: Universal Call to Praise (v. 1–2b)

1. Strophe 1: Call to Praise (v.1)
2. Strophe 2: Reason for Praise (v. 2a–b)

B. Stanza 2: Call to Praise (v. 2c)

The two verses of Psalm 117 are best held together as a single stanza in light of the C כי that fronts v. 2. Furthermore, Dahood succinctly and rightly notes that, “The two verses are arranged chiastically: the divine name *yhwh* appears in the first and fourth cola, but in the second and third cola he is present in the suffixes of *šabbeḥūhū*, ‘laud him,’ and *ḥasdō*, ‘his kindness.’”²²⁵

3.5.5.2.1 Features of Cohesion

3.5.5.2.1.1 Grammatical-syntactic reiteration

- IMPV (e.g., הללו and שבחוהו).

3.5.5.2.1.2 Lexicogrammatical reiteration, collocation, and parallelism

- בל־גוים // בל־האמים.
- הללו // שבחוהו.

3.5.5.2.1.3 Lexicosemantic reiteration, collocation, and parallelism

- יהוה (vv. 1–2).
- הללו (vv. 1–2).
- ו (vv. 1 and 2).

²²⁵ Dahood, *Psalms III*, 152.

3.5.5.2.1.4 Pronominal references

- Antecedent: יהוה; referent: הו in שבחוהו; and ו in חסדו.
- Antecedent: worshippers; referent: נו in עלינו.

3.5.5.2.1.5 Ellipsis

- None.

3.5.5.2.1.6 Conjunctions

- כי (v. 2).

3.5.5.2.1.7 Other forms of cohesion

- Repetition of HEAD + Parallel intercolon relationship structure.
- Repetition of bicola.
- Repetition of attributes of Y_{HWH} that have a chiastic order (חסד, גבר, and אמת) (v. 2a).

3.5.5.2.2 Features of Deviation

3.5.5.2.2.1 Deviation through parallelism

- Shift from pronominal reference to Y_{HWH} to the tetragrammaton in v. 2.
- את־יהוה in v. 1 becomes יה in v. 2.

3.5.5.2.2.2 Other forms of deviation

- Transition from two VP^{CL}s (v. 1) to a NP^{CL} (v. 2a).
- Shift from bicola in vv. 1–2b to monocolon in v. 2c to close the poem.

3.5.5.2.3 Foregrounded Elements

3.5.5.2.3.1 Foregrounding through reiteration and parallelism

- Repetition of IMPV הללו accentuates the necessity and urgency of praise.
- Foregrounding of Y_{HWH}'s attributes through repetition.
- Repetition of כל paired with the semantic parallelism of גוים and האמים foregrounds

the universal mandate to praise Y_{HWH}.

3.5.5.2.3.2 *Other forms of foregrounding*

- The final bicola pattern interrupting monocolon that closes the poem accentuates the call to praise.

3.5.5.2.4 **Commentary**

The stanza, as noted above, has a clear chiastic structure that frames the call to praise. There is deviation of expressing Y_{HWH} as the direct object within that call to praise. In v. 1 we read, הללו את־יהוה and in v. 2b, הללו־יה. The latter is the most frequent form in the Psalter which indicates that the former version functions to defamiliarise. The call to praise is expanded with a repetition of the universal mandate (כל־גוים // כל־האמים). Following this frame are the *reasons* for praise, which are the attributes of Y_{HWH}, namely, his חסד and his אמת.

3.5.6 *Conclusion*

Psalms 117's succinctness is key to its message: the universal mandate to praise Y_{HWH} for his חסד and his אמת. The fact that these two verselines are set apart as an independent poem attests to the importance of its content. Not only is it at the heart of the message of the Egyptian Hallel, but also the Psalter as a whole.²²⁶

²²⁶ Granted, James L. Mays makes an excellent case for the central thrust of the Psalter being Y_{HWH}'s enthronement in *The Lord Reigns: A Theological Handbook to the Psalms* (Louisville: Westminster John Knox Press, 1994). The view here is that the universal mandate to praise him for his חסד and אמת is not contrary to this thesis, but rather complementary to it. Psalm 117 details for worshippers what kind of king Y_{HWH} is.

3.6 The Structure of the Poetic Text: Psalm 118

3.6.1 Unifying Theological Theme: 118

With the various themes running through Psalm 118, it is challenging to isolate a single theological point of reference against which all themes harmonise. If one were to identify one theological theme, however, it would be *a posture of confession, commitment and ultimately praise of YHWH for his saving power*. From this flow the themes of cultic praise, worship, and thanksgiving for YHWH's great deliverance from narrow straits. Included in this is YHWH's unique alliance with Israel, which is a theme running through all of the Hallel.

3.6.2 Translation with notes: 118

1²²⁷ Give thanks to YHWH because he is good. Yes!²²⁸ Eternal is his steadfast love!

2 Let Israel²²⁹ say, “Yes! Eternal is his steadfast love!”

3 Let the house of Aaron say, “Yes! Eternal is his steadfast love!”

4 Let those who fear YHWH say, “Yes! Eternal is his steadfast love!”

5 Out of constraint I called YH. YH answered me and brought me out into a broad place.²³⁰

6 YHWH is for me.²³¹ I shall not fear. What can anyone do to me?

²²⁷ The LXX begins 118 with the closing יה הללו of the previous psalm (117:2b). For a consideration of the various traditions for the placement of יה הללו in the Hallel see Prinsloo, "Unit Delimitation in the Egyptian Hallel".

²²⁸ Zenger notes that, “Since vv. 2b, 3b, 4b each offer a quotation, the introduction כי should best be translated as deictic, “yes/indeed, forever [...]”; one could also translate כי the same way in v. 1b” (Hossfeld and Zenger, *Psalms* 3, 228).

²²⁹ Other texts add בית ישראל, but this is not necessary as there are other occurrences in the MT that have simply ישראל in the call to praise (cf. Ps 115:9, 12, and 135:19). Dahood also notes that the addition of בית off-sets a balanced 6 + 6 syllable count (Dahood, *Psalms III*, 156).

²³⁰ The phrase יה ענני במרחב is a pregnant construction (see Allen, *Psalms 101–150*, 162, *GKC* §119gg and Waltke and O'Connor, §11.4.3.e; cf. Ps 18:19a).

²³¹ Zenger notes, “The parataxis in vv. 6–7 can be translated either conditionally or causally: ‘If YHWH is for me, so...,’ or ‘Because YHWH is for me, therefore [...]’”, (Hossfeld and Zenger, *Psalms* 3, 229).

7 YHWH is on my side as my helper. I myself will look victoriously²³² upon my haters.

8 To take refuge in YHWH is better than to trust in a mortal.

9 To take refuge in YHWH is better than to trust in princes.

10 All the nations surrounded me. In the name of YHWH, indeed,²³³ I cut them off.

11 They surrounded me and surrounded me. In the name of YHWH, indeed, I cut them off.

12 They surrounded me like bees. They were extinguished like a fire among thorns.²³⁴

In the name of YHWH, indeed, I cut them off.

13 You aggressively pushed me²³⁵ to the point of falling, but YHWH helped me.

14 My strength and my song²³⁶ is YH, and he has become my salvation.

15 The sound of the cry of gladness²³⁷ and salvation are in the tents of the righteous.

The right hand of YHWH does valiantly.

16 The right hand of YHWH is exalted.²³⁸ The right hand of YHWH does valiantly.

²³² Like *יה ענני במרחב* in v. 5b, *ואני אראה בשנאי* is a pregnant phrase rendering, “I will look *victoriously* upon my haters”.

²³³ *כי* here, as in the phrase *לעולם חסדו*, is affirmative (see Joüon §164b).

²³⁴ The suggestion of the LXX to change *דעכו* to *αἰσχρολογία* and *ἐξεκαύθησαν* is not necessary as there is nothing wrong with the MT as it stands. The major difference between the MT and the suggested LXX change is a matter of synonymous or antithetical parallelism. Most harmonious with the semantic context, however, is the antithetical semantic field as it stands in the MT; they were many and now they are none for they were cut off in the name of YHWH.

²³⁵ Contextually, *דחיתני* is challenging. It seems unlikely that the psalmist is addressing YHWH directly saying, “you pushed me”, however, this interpretation resonates well with v. 18a (*יסר יסרני יה*). It is possible, as Dahood suggests with his translation, that this is an apostrophe in which the psalmist is speaking to an enemy (Dahood, *Psalms III*, 154). Allen goes with LXX’s suggestion to make *דחיתני* become *נדחיתני* thereby rendering, “I was pushed” (Allen, *Psalms 101–150*, 161). Allen also argues that the “MT *דחיתני*, ‘you pushed me,’ is hardly possible. It cannot refer to Yahweh, who essentially is not addressed in the second person until v 21 (see *Form/Structure/Setting*); nor is an apostrophizing of a defeated enemy likely, as njb takes it. LXX Syr. Hier. imply a 1 sg. pass. *נדחיתני*, ‘I was pushed,’ which is preferable (cf. NRSV, NIV). In MT the *nun* was probably transposed under the influence of *עזרני*, ‘he helped me’”, (ibid., 121). Because of addressing YHWH in the third person in the subsequent colon, it makes most contextual sense that the psalmist is addressing an enemy.

²³⁶ It is most likely that *וזמרת* is a haplographical error missing the final *י* as BHS suggests (cf. Ex 15:2 and Is 12:2).

²³⁷ The phrase *קול רנה וישועה* can be interpreted two ways: (1) *קול רנה* as a compound phrase rendering “the cry of gladness”; or (2) “the sound of the cry of gladness”. The latter is more likely as *רנה* most commonly alone signifies “cry of gladness” without being fronted with *קול* (see Is 14:7; 35:10; 44:23; 48:20; 49:13; and Ps 107:22).

²³⁸ Allen rightly states, “The deletion of v 16b with 4QPs^b and LXX^s (BHS) breaks the correspondence with the threefold repetition in vv 10–12 (Dahood, *Psalms III*, 158). MT’s full text is supported by 11QPs, whose reading *גבורה*, ‘strength,’ is a stylistic variant of *חיל*, ‘might.’ Cf. Watson, *Classical Hebrew Poetry*, 181–82, 204”, (ibid., 121). Concerning the aspect of *רוממה*, there is no problem with translating it with the active

17 I will not die, indeed I will live; and I will recount the works of YH.

18 YH has disciplined me severely, but to death he has not given me over.

19 Open to me the gates of righteousness. I will enter through them. I will give thanks to YH.

20 This is the gate to YHWH.²³⁹ Those who are righteous shall enter through it.

21 I thank you for you have answered me, and you have become my salvation.

22 The stone the builders rejected has become the keystone.²⁴⁰

23 From YHWH this has come to be. It is marvellous in our eyes.

24 This is the day in which YHWH has wrought.²⁴¹ Let us rejoice and be glad because of it.

25 Please, YHWH, save us! Please, YHWH, give us success!

26 Blessed is the one who comes in the name of YHWH. We bless you from the house of YHWH.

27 YHWH is God and he has shone on us. Bind the festal sacrifice with cords to the horns of the altar.

28 You are my God and I will give you thanks. My God, I will extol you.

29 Give thanks to YHWH, for he is good. Yes! Eternal is his steadfast love.

voice without an object (as Goldingay suggests it is a problem (Goldingay, *Psalms 90–150*, 353)) as the elision of the object creates a sense of terseness in the text as well as balances out the syllable count of the verse.

²³⁹ Zenger is correct in that, "The word combination שַׁעֲרָה לַיהוָה must, in light of the overall direction of the psalm and especially the presumed scenario, be translated 'gate to YHWH' (differently, for example, Mark, *Meine Stärke*, 223–24: 'this is the gate that belongs to YHWH')", (Hossfeld and Zenger, *Psalms 3*, 230).

²⁴⁰ For discussion on "headstone" rather than the traditional translation "cornerstone", see §3.6.4.20. Also see Michael Cahill, "Not a Cornerstone! Translating Ps 118, 22 in the Jewish and Christian Scriptures", *Revue Biblique* 106 (1999), 345–57. Cf. Dahood, *Psalms III*, 151.

²⁴¹ The central focus of the poem is the redemptive work of YHWH. With this, the context of the poem suggests that the NP זֶה־הַיּוֹם is not the object of the V עָשָׂה but rather its temporal context.

3.6.3 Stylistic Overview: 118

Psalm 118 demonstrates a variety of stylistic expression. This variety has caused interpreters to divide over the poem's *Sitz im Leben* as the poet never settles on a particular or consistent form. There are both individual as well as collective points of view as well as strong evidence for liturgy as well as poetic description of an individual's crisis. Most agree that Psalm 118 is indeed a processional liturgy that recounts a kingly deliverance from battle that typifies the collective people of God who come together to confess the redemptive work of YHWH in both the life of the individual as well as the community, thereby explaining both the collective and individual points of view in the poem. Not only do we find crisis and confession, but also proverbial wisdom from the psalmist (vv. 8–9). Furthermore, "The open poetic language and varied traditions in Psalm 118 suggest that the composition is a kind of model prayer for the worshiping community."²⁴²

In terms of repetition and combinations, there are many cases of synonymous semantic combinations that function both to background and foreground (vv. 1–5; 8–9; 10–12; 15–16). Pragmatically, some of those repetitions of repetitions are simply the result of Psalm 118 being a liturgical text. Zenger writes,

As a fictional (not fictive!) liturgy, the psalm presents the experience of rescue of an individual who, in terms of the fields of language and imagery evoked, also bears collective features, within the broad context of the history of Yhwh with his people, or even with the nations of the world, as is underscored by the numerous allusions to the books of Exodus and Isaiah (see below). In this way the psalm builds up a powerful time-space: on the one hand, it recalls the “canonical” history of Israel’s origins, and, on the other hand, it evokes the great promises according to which Israel and the nations will together celebrate and worship Yhwh as the only God. The psalm transfers the experience of rescue narrated by the speaking “I” and interprets it as an element

²⁴² Brueggemann and Bellinger, *Psalms*, Kindle Locations 12912–12913.

that supports this time-space. The rescue of this “I” that the psalm sings of is the individual and collective actualization of the universal history of salvation, in which Israel and the nations are to experience and learn what the psalm summarizes in its framing verses: “Give thanks/praise Yhwh, for he is good, for his love is/endures forever” (Ps 118:1, 29).²⁴³

There are also phonetic combinations (vv. 7, 14, 21, and 28). Most prominent, however, is the deep variety of semantic combinations that converge through the entire poem to play into the semantic domain of **חסד**. Linking to this is the diversity of verbal representation. It has IMPVS (vv. 1, 19 and 29) jussives (vv. 2–4), *qātal* forms, *yiqtol* forms, PTCPS (vv. 8–9 and 15–16), and an infinitive (v. 18). The poet also integrates imagery in describing the crisis (v. 12), as well as describing Israel's genesis as a nation and the product of YHWH's redemptive work (v. 22). **חסד**, in other words, cannot go fully understood without a strong grounding in *activity*; the steadfast love of YHWH is ultimately expressed in the context of redemption. In light of this, “Perhaps it is best to say that the voice of the text is the liturgist representing the community and leave open the identification of the speaker and crisis.”²⁴⁴

²⁴³ Hossfeld and Zenger, *Psalms* 3, 232–233.

²⁴⁴ Brueggemann and Bellinger, *Psalms*, Kindle Locations 12903–12904.

3.6.4 Microstructure Analysis: 118

3.6.4.1 Text-Grammatical Analysis: 118:1

הוֹדוּ לַיהוָה כִּי־טוֹב כִּי לְעוֹלָם חֶסֶד׃

Give thanks to YHWH because he is good. Yes! Eternal is his steadfast love!

Figure 131: 118:1 Constituency Tree

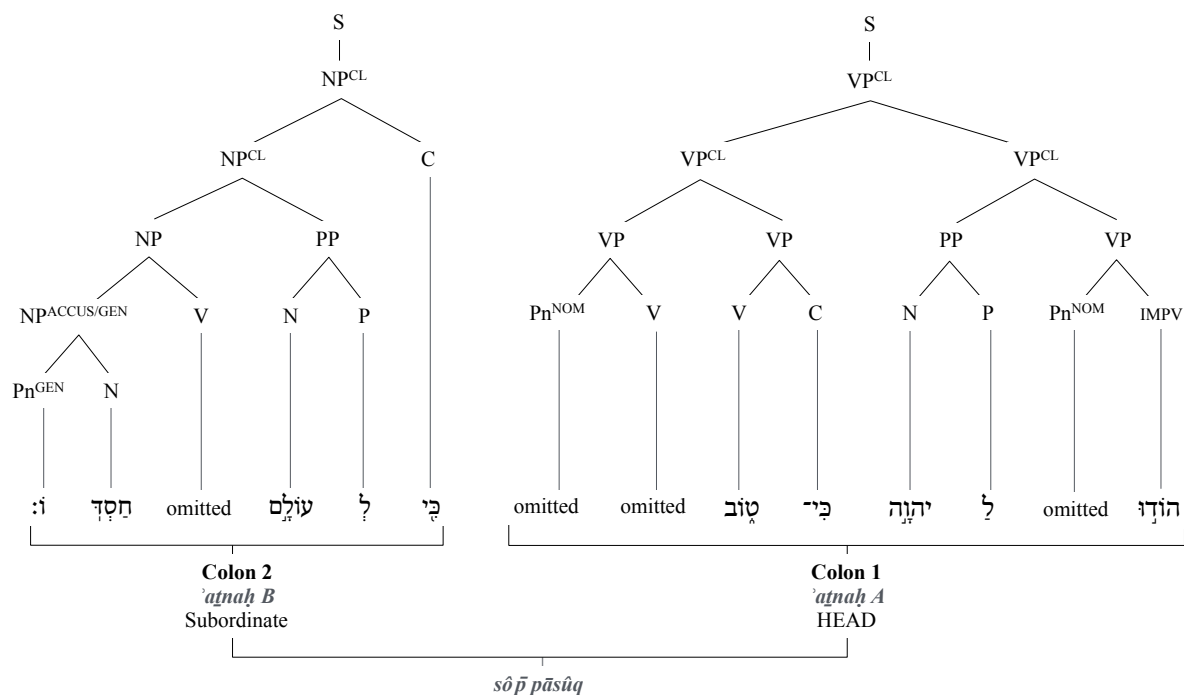
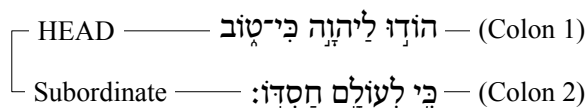


Figure 132: 118:1 Intercolon Relationship Diagram



3.6.4.1.1 Cohesion Features

3.6.4.1.1.1 Grammatical-syntactic reiteration

- Causal C כי in the phrase הוֹדוּ לַיהוָה כִּי־טוֹב.
- [PP [P] [N]] (לְעוֹלָם and לַיהוָה).

3.6.4.1.1.2 Lexicogrammatical reiteration, collocation, and parallelism

- כִּי לְעוֹלָם חֶסֶד // כִּי־טוֹב.

3.6.4.1.1.3 Lexicosemantic reiteration, collocation, and parallelism

- טוֹב // חֶסֶד.

– יהוה // ו –

3.6.4.1.1.4 *Pronominal references*

– Antecedent: יהוה; referent: ו in חסדו.

3.6.4.1.1.5 *Ellipsis*

– None.

3.6.4.1.1.6 *Conjunctions*

– בי.

3.6.4.1.1.7 *Other forms of cohesion*

– Balanced (3 + 3) metre.

3.6.4.1.2 **Features of Deviation**

3.6.4.1.2.1 *Deviation through parallelism*

– יהוה // ו –

– בי־טוב // בי לעולם חסדו –

3.6.4.1.2.2 *Other forms of deviation*

– None.

3.6.4.1.3 **Foregrounded Elements**

3.6.4.1.3.1 *Foregrounding through reiteration and parallelism*

– Foregrounding the goodness of Y_{HWH} through the parallelism of בי לעולם // בי־טוב

חסדו.

3.6.4.1.3.2 *Other forms of foregrounding*

– Foregrounding of the hymnic IMPV to give thanks to Y_{HWH} through fronting.

3.6.4.1.4 Commentary

Verse 1 is a 3 + 3, HEAD + Subordinate bicolon that creates an inclusio around the poem. This bicolon in its exact form (as well as in similar form) has multiple occurrences throughout the HB.²⁴⁵ It contains a call to praise paired with reason for praise. The distant parallelism bookending the poem both foregrounds the semantic value of the verse as well as sets the backdrop against which all other unifying theological themes unfold through the poem. More than anything else the bookending of this IMPV hymn attests to the widely held position that 118 is ultimately a thanksgiving song.

Verse 1 sets into motion a four-verse consecutive liturgical pattern with the phrase **כִּי לְעוֹלָם חֲסִדוֹ**. The pattern of repetitious praise both sets firmly in place the particular theme of praise of Y^{HWH} for his covenant faithfulness and sets up unifying background against which other themes can be foregrounded in subsequent strophes. Beyond this, against the backdrop of the repeated **כִּי לְעוֹלָם חֲסִדוֹ**, the poem can be understood as a sort of lexical entry on defining the semantic range of **חֲסִד**. As the various themes (all relating to redemption in one way or another) unfold throughout the poem, the psalmist brings in another angle of what **חֲסִד** signifies. Ultimately, as 118 evidences, **חֲסִד** can hardly be understood outside of a historically oriented redemptive context.

Terseness is created through more than one grammatical feature of the bicolon. First, the addressee of the IMPV **הוֹדוּ** is omitted from the immediate context. This is filled in, however, in the subsequent bicola where the psalmist calls upon **בֵּית עֲרוֹן**, **יִשְׂרָאֵל**, and **יְרֵאֵי יְהוָה** to testify, **כִּי לְעוֹלָם חֲסִדוֹ**. Second, terseness is created through the omission of the Pn that would naturally fall into place with **כִּי טוֹב** (translated, “for *he* is good”). Third, and related to the second, the psalmist omits the auxiliary V (**הִיָּה**) in the NP^{CL} **כִּי טוֹב**. Fourth, the Pn^{GEN} **וְ** replaces **יְהוָה** thereby creating terseness as well as cohesion in vv. 2–4 between the worship

²⁴⁵ See Ps. 100:4–5, 106:1, 107:1, 136:1; Jer. 33:11; Ezra 3:11; 1 Chron. 16:34; 2 Chron. 5:13, and 7:3.

leader and the congregation.

3.6.4.2 Text-Grammatical Analysis: 118:2

יֹאמַר־נָא יִשְׂרָאֵל בִּי לְעוֹלָם חֶסֶד׃

Let Israel say, “Yes! Eternal is his steadfast love!”

Figure 133: 118:2 Constituency Tree

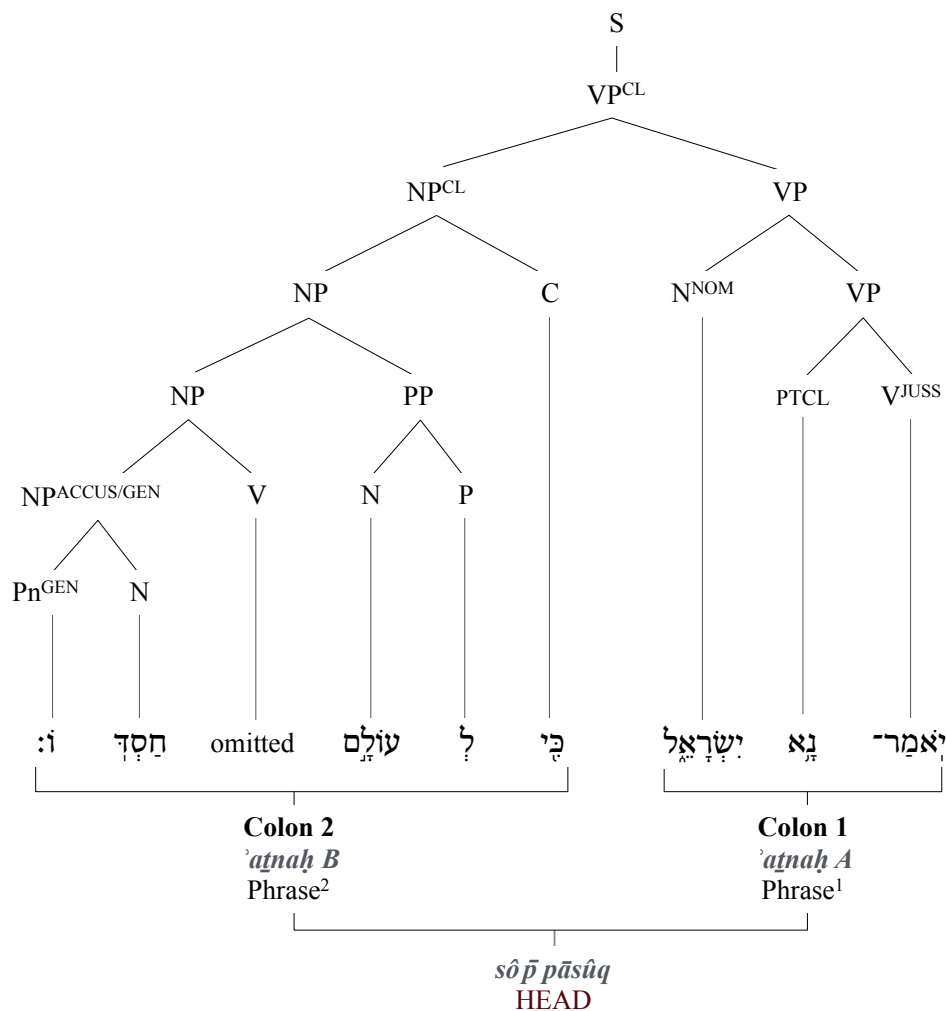
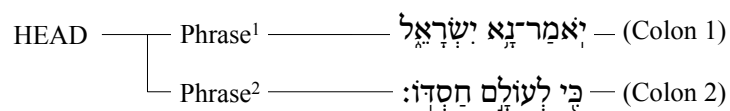


Figure 134: 118:2 Intercolon Relationship Diagram



3.6.4.2.1 Features of Cohesion

3.6.4.2.1.1 Grammatical-syntactic reiteration

- N (e.g., יִשְׂרָאֵל and חֶסֶד).

3.6.4.2.1.2 Lexicogrammatical reiteration, collocation, and parallelism

– None.

3.6.4.2.1.3 Lexicosemantic reiteration, collocation, and parallelism

– None.

3.6.4.2.1.4 Pronominal references

– Antecedent: יהוה; referent: ו in חסדו.

3.6.4.2.1.5 Ellipsis

– None.

3.6.4.2.1.6 Conjunctions

– ו.

3.6.4.2.1.7 Other forms of cohesion

– Balanced (3 + 3) metre.

3.6.4.2.2 Features of Deviation

3.6.4.2.2.1 Deviation through parallelism

– None.

3.6.4.2.2.2 Other forms of deviation

– None.

3.6.4.2.3 Foregrounded Elements

3.6.4.2.3.1 Foregrounding through reiteration and parallelism

– Foregrounding of the call to praise through the V^{JUSS} יֹאמְרֵנָּה.

3.6.4.2.3.2 Other forms of foregrounding

– Foregrounding of the eternity of Y_{HWH}'s חסד through the fronting of the PP לעולם.

3.6.4.2.4 Commentary

Verse 2 is a 3 + 3, HEAD + Subordinate bicolon. Verses 2–4 are to be taken together as there is very little variation between them. They are all HEAD[Phrase¹ + Phrase²] bicola that extend the call to praise introduced in v. 1 with a specification that all in attendance say, כִּי לְעוֹלָם חֲסֵדוֹ. The trifold repetition of the call to worship is exemplary of the typical foregrounding feature of both syntactic and semantic parallelism. The emphasis is the invitation for the covenant people to express thanks through the public witness [that] בִּי־לְעוֹלָם חֲסֵדוֹ. In connection to the contention that Psalm 118 functions as a lengthy definition of the חֲסֵד of Y^{HWH}, vv. 2–4 add the angle that חֲסֵד is something that relates deeply to the covenant and God’s relationship with his covenant people, namely יִשְׂרָאֵל, בֵּית־עֶרְוֹן, and יִרְאֵי יְהוָה.

Furthermore, in vv. 5–21 the psalmist shifts to the first person singular POV. Then, in vv. 23–27, the psalmist shifts back to the plural. These POV shifts suggest that the redemptive חֲסֵד of Y^{HWH} is something both collective and individual. The placement of this collective call to praise in vv. 2–4, as well as the climactic call to praise and liturgical procession in vv. 19–28, indicate that the individual testimony, while important, is subordinate to the redemptive event of the collective covenant people of God and its testimony to his חֲסֵד.

The order of (1) Israel, (2) house of Aaron, and (3) Y^{HWH} fearers is the same as that in Psalm 115:9–11. There is a movement from laity (יִשְׂרָאֵל) to priests (בֵּית אַהֲרֹן), and lastly to the collective congregation (יִרְאֵי יְהוָה).²⁴⁶ On the theme of three-ness, Zenger notes that,

The formula’s three horizons of meaning sketched here are present also in the body of Psalm 118 (see below). It is about the salvation of an individual and of Israel; the vi-

²⁴⁶ Although, according to the Midrash on the Psalms, יִרְאֵי יְהוָה does not refer to gentile converts to Judaism, but to the house of David (see Leon Nemoy et al., *The Midrash on Psalms: Vol. 13 (2)* (Yale Judaica Series; New Haven: Yale University Press, 1959), 236).

sion of the perfection of the Temple and of Jerusalem echoes in it; and it exhorts to a universal worship of Yhwh.²⁴⁷

²⁴⁷ Hossfeld and Zenger, *Psalms* 3, 237.

3.6.4.3 Text-Grammatical Analysis: 118:3

יֹאמְרוּ-נָא בֵּית-אֱהֱרֹן כִּי לְעוֹלָם חֹסְדוֹ:

Let the house of Aaron say, “Yes! Eternal is his steadfast love!”

Figure 135: 118:3 Constituency Tree

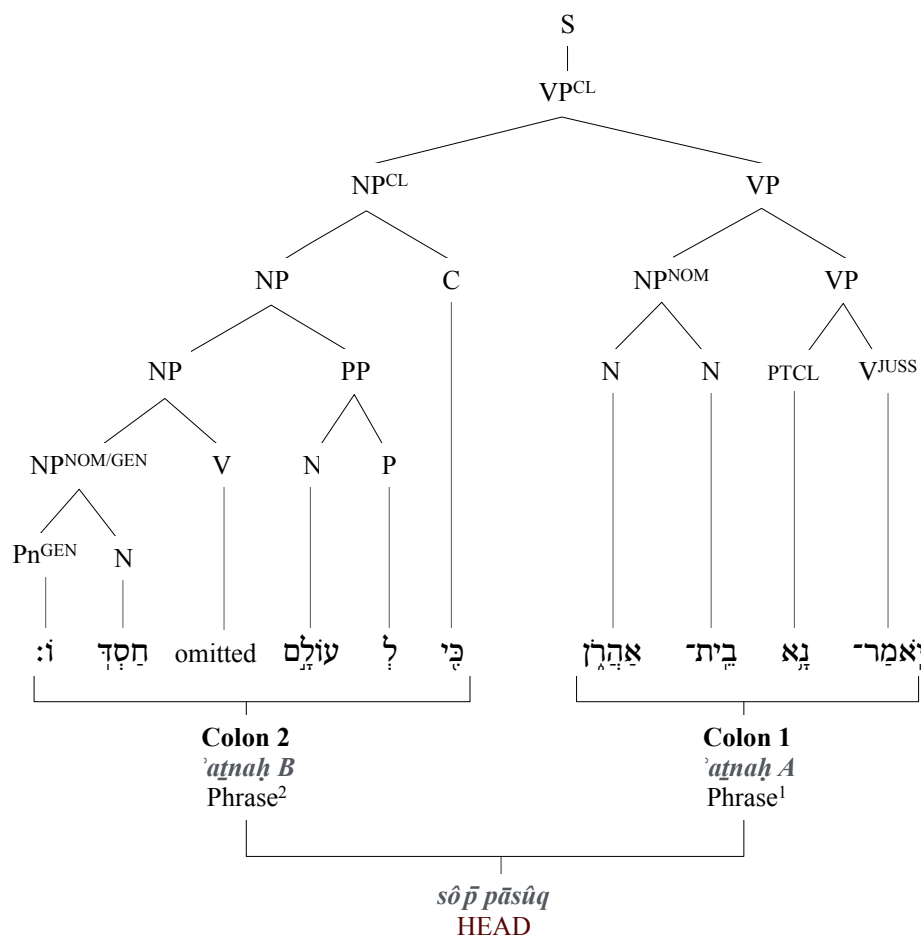
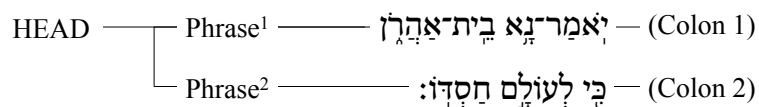


Figure 136: 118:3 Intercolon Relationship Diagram



3.6.4.3.1 Features of Cohesion

3.6.4.3.1.1 Grammatical-syntactic reiteration

- NP^{GEN} (e.g., בית-אֶהָרָן and חֶסֶדוֹ).

3.6.4.3.1.2 Lexicogrammatical reiteration, collocation, and parallelism

- None.

3.6.4.3.1.3 Lexicosemantic reiteration, collocation, and parallelism

- None

3.6.4.3.1.4 Pronominal references

- Antecedent: יהוה; referent: ו in חסדו.

3.6.4.3.1.5 Ellipsis

- None.

3.6.4.3.1.6 Conjunctions

- כי.

3.6.4.3.1.7 Other forms of cohesion

- Balanced (3 + 3) metre.

3.6.4.3.2 Features of Deviation

3.6.4.3.2.1 Deviation through parallelism

- None.

3.6.4.3.2.2 Other forms of deviation

- None.

3.6.4.3.3 Foregrounded Elements

3.6.4.3.3.1 Foregrounding through reiteration and parallelism

- Foregrounding of the call to praise through the V^{JUSS} יאמר־נא.

3.6.4.3.3.2 Other forms of foregrounding

- Foregrounding of the eternity of Y_{HWH}'s חסד through the fronting of the PP לעולם.

3.6.4.3.4 Commentary

Verse 3 is a 3 + 3, HEAD + Subordinate bicolon.

3.6.4.4 Text-Grammatical Analysis: 118:4

יֹאמְרוּ־נָא יִרְאֵי יְהוָה בִּי לְעוֹלָם חֶסֶדֹו:

Let those who fear YHWH say, “Yes! Eternal is his steadfast love!”

Figure 137: 118:4 Constituency Tree

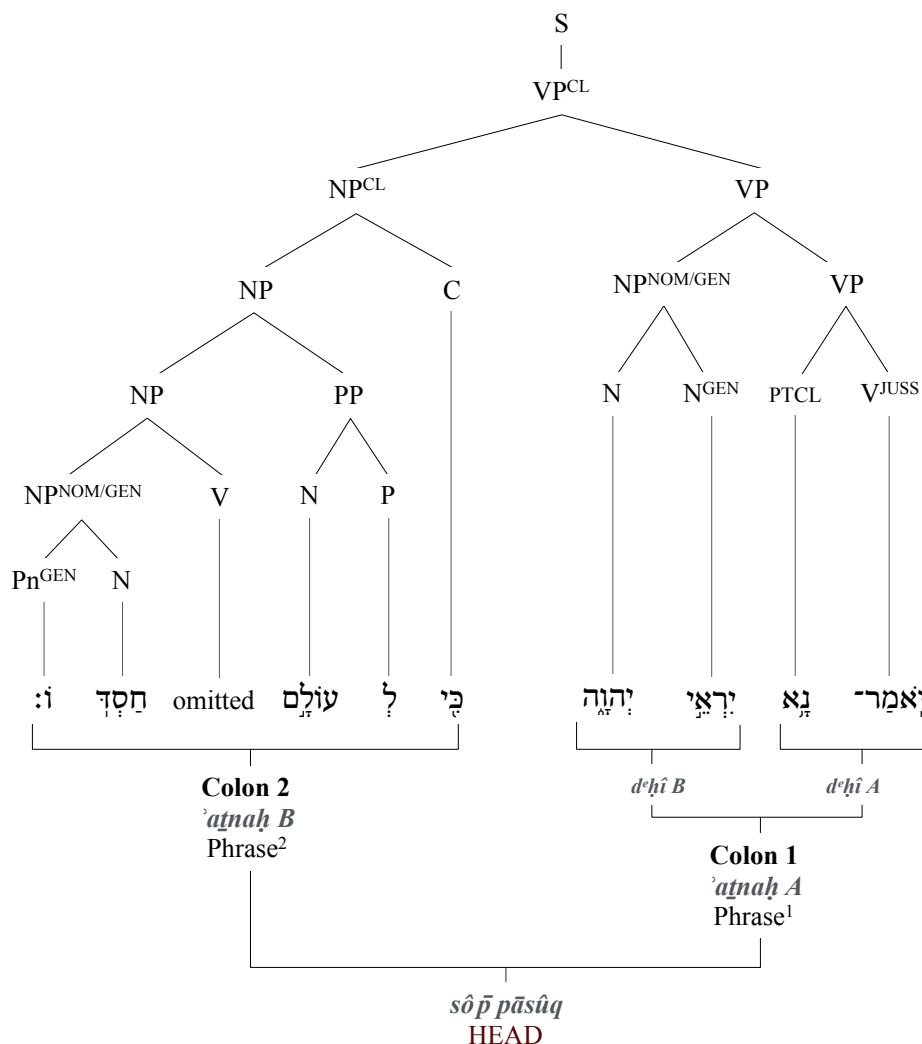
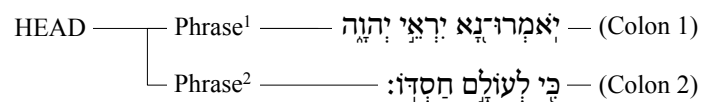


Figure 138: 118:4 Intercolon Relations Diagram



3.6.4.4.1 Features of Cohesion

3.6.4.4.1.1 Grammatical-syntactic reiteration

– NP^{GEN} (e.g., חֶסֶד and יְהוָה).

3.6.4.4.1.2 Lexicogrammatical reiteration, collocation, and parallelism

– None.

3.6.4.4.1.3 Lexicosemantic reiteration, collocation, and parallelism

– None.

3.6.4.4.1.4 Pronominal references

– Antecedent: יהוה; referent: ו in חסדו.

3.6.4.4.1.5 Ellipsis

– None.

3.6.4.4.1.6 Conjunctions

– ו.

3.6.4.4.1.7 Other forms of cohesion

– Balanced (3 + 3) metre.

3.6.4.4.2 Features of Deviation

3.6.4.4.2.1 Deviation through parallelism

– None.

3.6.4.4.2.2 Other forms of deviation

– None.

3.6.4.4.3 Foregrounded Elements

3.6.4.4.3.1 Foregrounding through reiteration and parallelism

– Foregrounding of the call to praise through the V^{JUSS} יֹאמְרֵנָּה.

3.6.4.4.3.2 Other forms of foregrounding

– Foregrounding of the eternity of Y_{HWH}'s חסד through the fronting of the PP לעולם.

3.6.4.4.4 Commentary

Verse 3 is a 3 + 3, HEAD + Subordinate bicolon that continues the universal call to praise launched in v. 2.

3.6.4.5 Text-Grammatical Analysis: 118:5

מִן־הַמֶּצָר קָרָאתִי יְהוָה עֲנֵנִי בְּמִרְחָב יְהוָה:

Out of constraint I called YH. YH answered me from broad domain.

Figure 139: 118:5 Constituency Tree

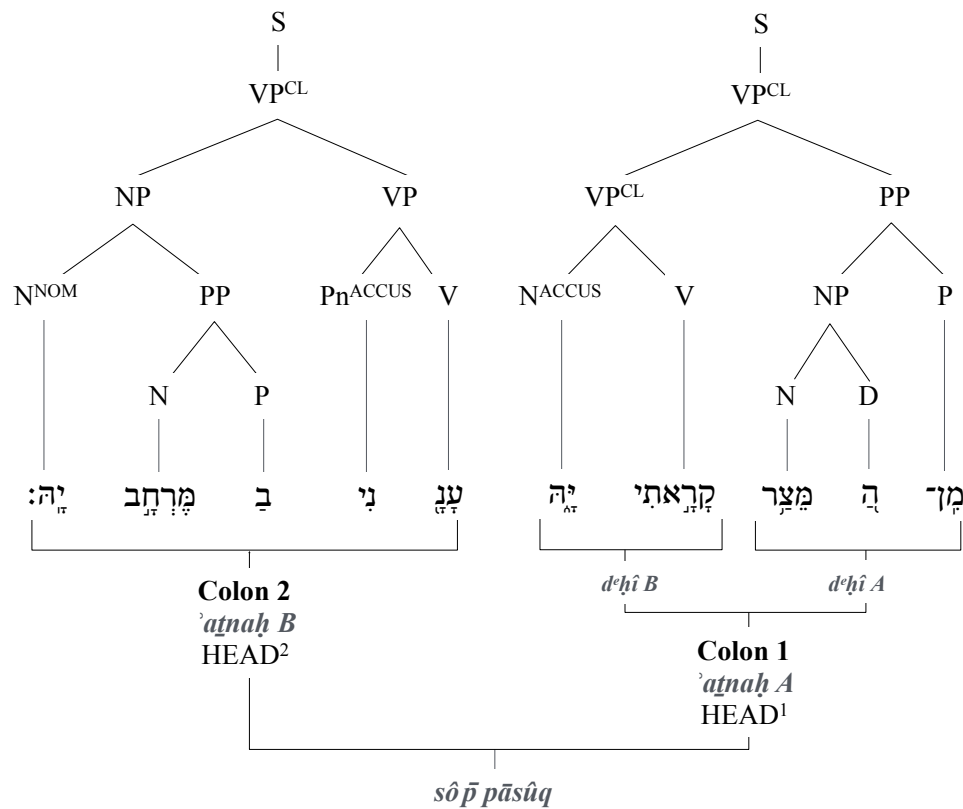


Figure 140: 118:5 Intercolon Relationship Diagram

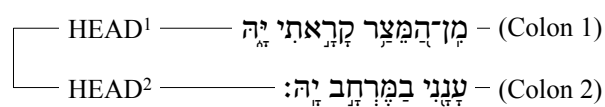


Figure 141: 118:5 Chiasm Diagram



3.6.4.5.1 Features of Cohesion

3.6.4.5.1.1 Grammatical-syntactic reiteration

- N (e.g., *יה*, *מצר*, and *מרחב*).
- PP (e.g., *מִן־הַמִּצָּר* and *בַּמִּרְחָב*).
- *Qātal* Vs (e.g., *קראתי* and *ענני*).
- VP^{CL} (e.g., *מִן־הַמִּצָּר קראתי יה* and *ענני במרחב יה*).

3.6.4.5.1.2 Lexicogrammatical reiteration, collocation, and parallelism

- *מִן־הַמִּצָּר // במרחב*.

3.6.4.5.1.3 Lexicosemantic reiteration, collocation, and parallelism

- *יה*.

3.6.4.5.1.4 Pronominal references

- Antecedent: the psalmist; referent: *ני* in *ענני*.

3.6.4.5.1.5 Ellipsis

- None.

3.6.4.5.1.6 Conjunctions

- None.

3.6.4.5.1.7 Other forms of cohesion

- Balanced (3 + 3) metre.
- Chiasm structure (see **Figure 141**).

3.6.4.5.2 Features of Deviation

3.6.4.5.2.1 Deviation through parallelism

- *מִן־הַמִּצָּר // במרחב*.

3.6.4.5.2.2 Other forms of deviation

- Shift from *יה* as N^{ACCUS} in colon 1 to N^{NOM} in colon 2.

- Shift from יהוה in v. 1.

3.6.4.5.3 Foregrounded Elements

3.6.4.5.3.1 Foregrounding through reiteration and parallelism

- Foregrounding of the contrast between distress and deliverance through the parallelism of מן־המצר // במרחב.

3.6.4.5.3.2 Other forms of foregrounding

- Foregrounding of the distress of the psalmist through the fronting of the PPs מן־המצר.

3.6.4.5.4 Commentary

Verse 5 is a 3 + 3, HEAD¹ + HEAD² bicolon structured around two VP^{CL}s that together create a chiasm centred on the complementary *qātal* Vs קראתי and ענני. The PPs create an inclusio around the verse (see **Figure 141**). If the topic is deliverance, the focus is that the psalmist called and YHWH answered. This dynamic of God's responsiveness to the call of his people, including individuals, further attests to what his חסד is all about.

The chiastic word-order structure reveals a layer of parallelism between matching PPs (מן־המצר // במרחב) and VPs (קראתי // ענני). The combination of מן/ב rendering "from...from" also occurs in Psalm 55:15.²⁴⁸ Zenger notes that

These dimensions of the event, evoking through their semantic parallels (מצר, 'confinement': Ps 116:3; Lam 1:3; מרחב, 'broad place': Ps 18:20 = 2 Sam 22:20; Ps 31:9) Israel's rescue from Egypt as well as from the exile, are then developed in detail in vv. 6–12, within which vv. 6–7, 8–9, 10–12 are marked as subsections through a skillful technique of repetition.²⁴⁹

Goldingay comments, "Words from the root *šārar* are used to denote 'distress' more gen-

²⁴⁸ See Dahood, *Psalms III*, 156.

²⁴⁹ Hossfeld and Zenger, *Psalms 3*, 238.

erally, but etymologically the word points to restriction or straits, and the parallelism suggests this meaning here."²⁵⁰

At the same time the sameness of the repeated grammatical structures is slightly disrupted through two dimensions, the first semantic and the second grammatical-syntactic. Semantically, *המצר* is set in contrast with *במרחב*, and *קראתי* with *עניי*. In terms of grammar and syntax, the psalmist is the subject of the V in colon 1 and the direct object of the V in colon 2. Holding from start to finish is the abbreviated divine name closing off each colon.²⁵¹

The fronting of the PP *מִן־הַמִּצָּר* brings the circumstance from which the psalmist is delivered into focus to then create a contrast with the new circumstances post Y^{HWH}'s intervention. Each colon comprises an independent CL as well. This, along with the Vs being *qātal*, creates a sense of closure about the fact that the being in *מצר* is now behind the psalmist and *מרחב* is the new, stable reality.

At the end of each colon is the abbreviated version of the divine name; in the first colon, *יה* is accusative, but in the second colon it is nominative, thus demonstrating BH's flexibility of word-order. These two occurrences of the abbreviated tetragrammaton are the first two of six used in this poem (vv. 5, 14, and 17–19). Allen suggests that this use of the abbreviated version of the divine name is inspired by Exodus 15:2.²⁵²

²⁵⁰ Goldingay, *Psalms 90–150*, 357.

²⁵¹ If *יה* in colon 2 is, in fact a later addition then the *יה* the end of colon 1 would be a case of enjambment.

²⁵² Allen, *Psalms 101–150*, 162.

3.6.4.6 Text-Grammatical Analysis: 118:6

יְהוָה לִי לֹא אִירָא מִה־יַּעֲשֶׂה לִי אָדָם:

YHWH is for me; I shall not fear. What can anyone do to me?

Figure 142: 118:6 Constituency Tree

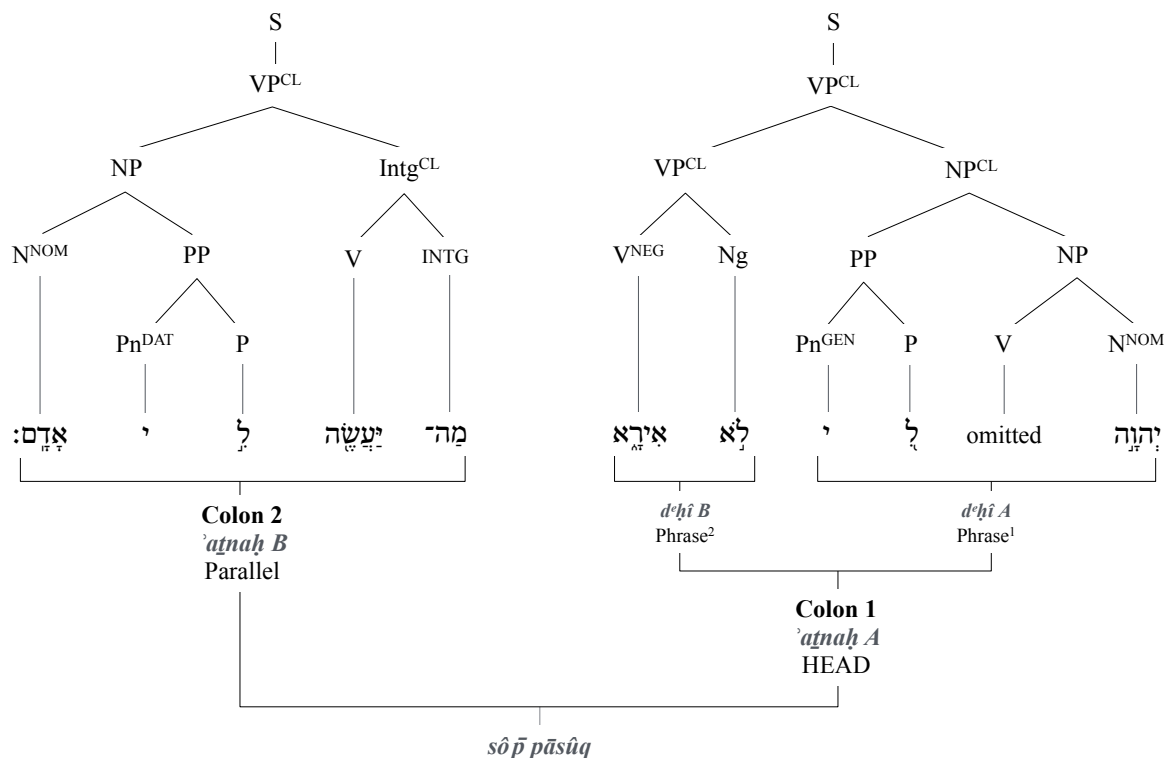
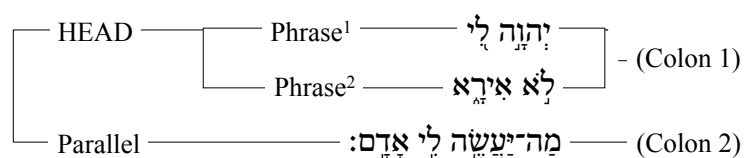


Figure 143: 118:6 Intercolon Relationship Diagram



3.6.4.6.1 Features of Cohesion

3.6.4.6.1.1 Grammatical-syntactic reiteration

- N (e.g., יהוה and אדם).
- PP (e.g., לי).
- *Yiqtol* Vs (e.g., אירא and יעשה).

3.6.4.6.1.2 Lexicogrammatical reiteration, collocation, and parallelism

- יהוה לי // לא אירא // מה־יעשה לי אדם.

– לִי.

3.6.4.6.1.3 Lexicosemantic reiteration, collocation, and parallelism

– יהוה // אדם.

– י.

– ל.

3.6.4.6.1.4 Pronominal references

– Antecedent: the psalmist; referent: י in לִי.

3.6.4.6.1.5 Ellipsis

– None.

3.6.4.6.1.6 Conjunctions

– None.

3.6.4.6.1.7 Other forms of cohesion

– Balanced (3 + 3) metre.

3.6.4.6.2 Features of Deviation

3.6.4.6.2.1 Deviation through parallelism

– Shift from [PP [P] [Pn^{GEN}]] (לִי) to [PP [P] [Pn^{DAT}]] (לִי).

– Shift from first person *yiqṭōl* V (אִירָא) to third person *yiqṭōl* V (יעֲשֶׂה).

3.6.4.6.2.2 Other forms of deviation

– None.

3.6.4.6.3 Foregrounded Elements

3.6.4.6.3.1 Foregrounding through reiteration and parallelism

– Foregrounding of the contrast between אדם and יהוה through the parallelism of the two terms.

3.6.4.6.3.2 Other forms of foregrounding

- Foregrounding through rhetorical question in colon 2.
- Foregrounding of the first person POV of the psalmist through the fronting of the PP **לִי** in the S **מַה־יַּעֲשֶׂה לִי אָדָם**.
- Foregrounding of the contrast between **אָדָם** and **יְהוָה** through bookending.

3.6.4.6.4 Commentary

Verse 6 is a 3 + 3, HEAD[Phrase¹ + Phrase²] + Parallel bicolon that comprises a public testimony of fearlessness that results from faith in Y_{HWH}. Continuing from the previous verse, it was Y_{HWH}'s faithfulness in responding to the petition of the individual that testifies to Y_{HWH}'s alliance to his covenant people and commitment to redeem them when in difficulty. The individual member of the covenant community is the focus of v. 6.

Colon 1 comprises two independent CLS, and colon 2 has one Intg^{CL} functioning as a rhetorical question. In reference to the rhetorical question here Zenger writes,

Both rhetorical questions, which have a mocking, self-aware undertone and in their content represent an intensification (v. 6b: "human beings can do nothing to me"; cf. Ps 56:5, 12; v. 7b: "I can look down [as victor] on my enemies"; cf. Ps 54:9) signal the contrast to the crisis situation depicted in v. 5 as "constriction, distress, fear", from which Yhwh has saved.²⁵³

Semantically, v. 6 is a single thought that stems from the fact that Y_{HWH} is with the psalmist (**יְהוָה לִי**) that creates cohesion across the verse. In terms of syntax, it is the repetition of the PP **לִי** that keeps the two functioning as a single unit. In colon 1, the psalmist is the subject of the *yiqṭōl* V in the first person (**אִירָא**), and in colon 2 **אָדָם** is the subject of the third person *yiqṭōl* V (**יַעֲשֶׂה**). Concerning the *yiqṭōl* Vs,

²⁵³ Hossfeld and Zenger, *Psalms* 3, 238.

These *yiqtol* verbs might refer to the past, the stance the leader took in the crisis. But the statement of confidence is more unequivocal than ones that generally appear in this connection. More likely the initial testimony in v. 5 is being supplemented by a declaration regarding the ongoing attitude to which the leader commits himself.²⁵⁴

Additionally, the change in subject from colon 1 to colon 2 creates variation within the colon. Not only this, but also the switch to the rhetorical question from the statement לֹא אִירָא that closes colon 1 also brings an unexpected, and therefore fresh expression of confidence to the structural unit. Framing the verse is יְהוָה and אָדָם which are set in contrast with one another. Creating the contrast is the Intg^{CL} standing between them. Goldingay comments that, "v. 6 itself opens with 'Yhwh' and closes with 'a human being,' sharpening the contrast between them by putting them as far as possible away from each other."²⁵⁵

²⁵⁴ Goldingay, *Psalms 90–150*, 357.

²⁵⁵ *Ibid.*, 357.

3.6.4.7 Text-Grammatical Analysis: 118:7

יְהוָה לִי בְעֶזְרִי וְאֲנִי אֶרְאֶה בְּשֹׁנְאֵי:

YHWH is on my side as my helper, and I will surely look upon my haters.

Figure 144: 118:7 Constituency Tree

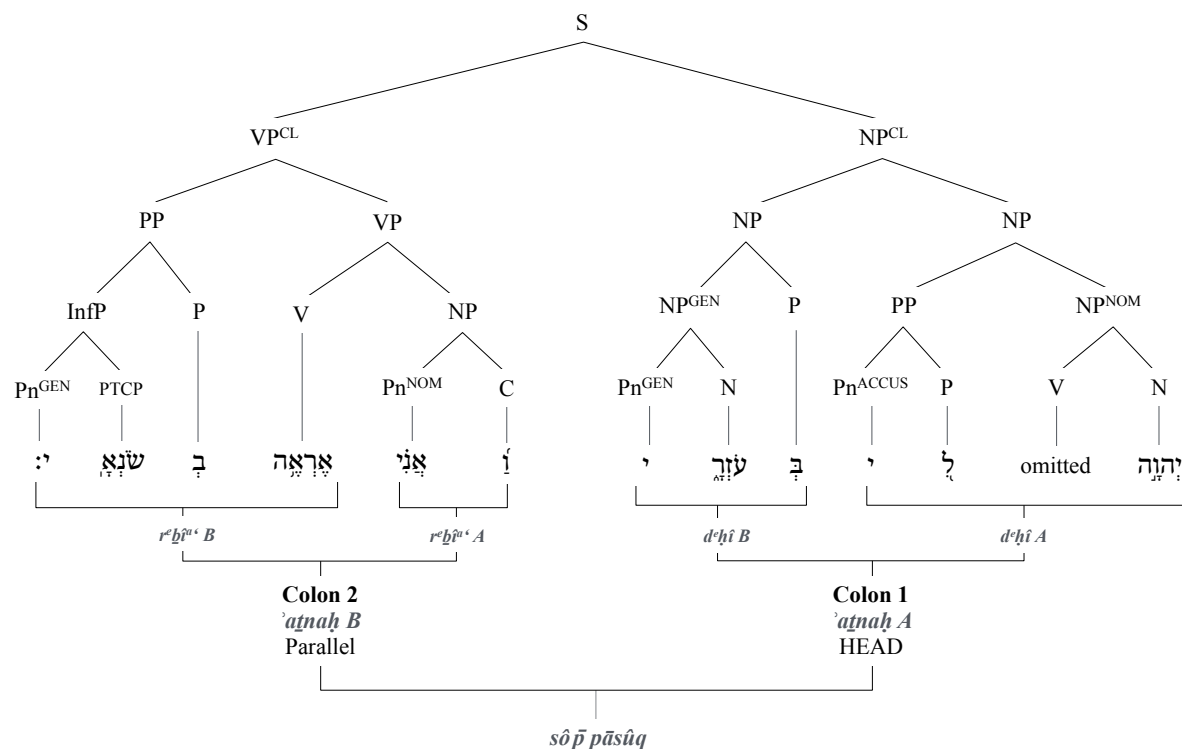
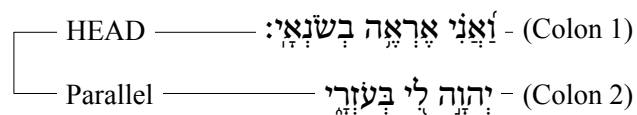


Figure 145: 118:7 Intercolon Relationship Diagram



3.6.4.7.1 Features of Cohesion

3.6.4.7.1.1 Grammatical-syntactic reiteration

- NP (e.g., עֶזְרִי and אֲנִי).
- Pn (e.g., י and אֲנִי).
- PP (e.g., לִי and בְּשֹׁנְאֵי).

3.6.4.7.1.2 Lexicogrammatical reiteration, collocation, and parallelism

– יהוה לי // בעזרי // ואני אראה בשנאי –

– יהוה לי בעזרי // ואני אראה בשנאי –

3.6.4.7.1.3 Lexicosemantic reiteration, collocation, and parallelism

– י.

3.6.4.7.1.4 Pronominal references

– Antecedent: the psalmist; referent: י in לי and בשנאי.

3.6.4.7.1.5 Ellipsis

– None.

3.6.4.7.1.6 Conjunctions

– ואני in ו.

3.6.4.7.1.7 Other forms of cohesion

– Balanced (3 + 3) metre.

3.6.4.7.2 Features of Deviation

3.6.4.7.2.1 Deviation through parallelism

– יהוה לי בעזרי // ואני אראה בשנאי –

3.6.4.7.2.2 Other forms of deviation

– None.

3.6.4.7.3 Foregrounded Elements

3.6.4.7.3.1 Foregrounding through reiteration and parallelism

– Foregrounding of the of victory through Y_{HWH} through the parallelism of יהוה לי בעזרי

// ואני אראה בשנאי.

3.6.4.7.3.2 Other forms of foregrounding

- Foregrounding of the victory of the psalmist thanks to Y_{HWH} through the presence of the independent Pn^{NOM} אני.

3.6.4.7.4 Commentary

Verse 7 is a 3 + 3, HEAD + Parallel bicolon with standard parallelism especially on grammatical-syntactic and word-order levels. In particular, the nominatives in both cola are fronted. Semantically, this fronting gives way to foregrounding of the psalmist's seeing in colon 1 and Y_{HWH} in colon 2. The foregrounding of the psalmist is further foregrounded through the independent personal Pn paired with the conjugated V (אני אראה) rendering "surely I will look [...]." Beyond this, there is a parallelism between the two Inf^{CL}s that close each colon (colon 1: בעזרי; colon 2: בשנאי). Each CL features the prefixed P ב as well as the first person Pn י. This combination of repetition sets the groundwork for the semantic deviation that occurs between עזר and שנא thereby foregrounding the contrast.

There is also a repetition of the *hîreq yôd* (ואני and לי) and *qamets-yod* (בשנאי and בערי) endings that create assonance *via* phonetic repetition. Dahood notes that,

Like Ps 54:6, *besōmekē*, "the true Sustainer," *be'ōzerāy* may be analyzed into the emphatic beth followed by the plural of majesty. The psalmist evidently chose the plural form *'ōzeray*, "my Great Warrior," to affect assonance and rhyme with second-colon *šōne'āy*, "my enemies." The numerous enemies of the poet were no match for the unique and majestic God of the psalmist.²⁵⁶

²⁵⁶ Dahood, *Psalms III*, 157.

3.6.4.8 Text-Grammatical Analysis: 118:8

טוב לחסות ביהוה מבטח באדם:

To take refuge in YHWH is better than to trust in people.

Figure 146: 118:8 Constituency Tree

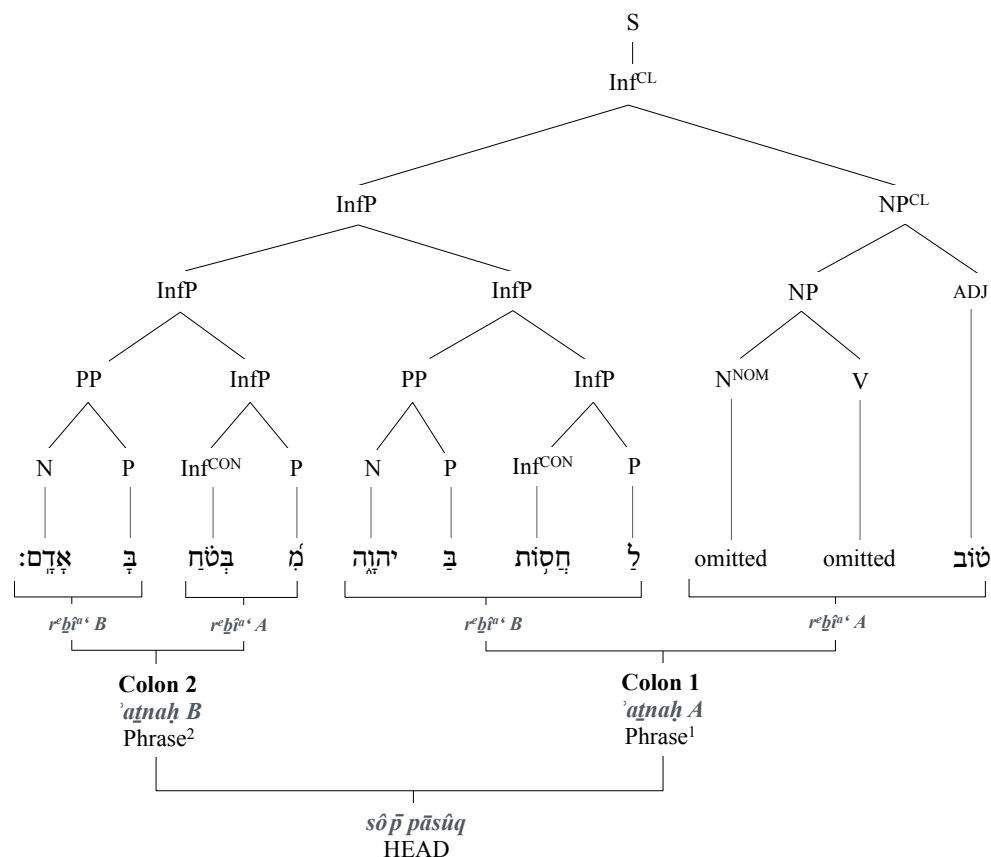


Figure 147: 118:18 Intercolon Relationship Diagram



3.6.4.8.1 Features of Cohesion

3.6.4.8.1.1 Grammatical-syntactic reiteration

- [InfP [P] [Inf^{CON}]] (e.g., לחסות).
- [PP [P] [N]] (e.g., ביהוה and באדם).

3.6.4.8.1.2 Lexicogrammatical reiteration, collocation, and parallelism

- לחסות ביהוה // מבטח באדם.

3.6.4.8.1.3 Lexicosemantic reiteration, collocation, and parallelism

– חסה // בטח.

– יהוה // אדם.

– ב.

3.6.4.8.1.4 Pronominal references

– None.

3.6.4.8.1.5 Ellipsis

– None.

3.6.4.8.1.6 Conjunctions

– None.

3.6.4.8.1.7 Other forms of cohesion

– Word-order reiteration across the phrases לחסות ביהוה and מבטח באדם.

3.6.4.8.2 Features of Deviation

3.6.4.8.2.1 Deviation through parallelism

– לחסות ביהוה // מבטח באדם.

3.6.4.8.2.2 Other forms of deviation

– Unbalanced (3 + 2) metre.

3.6.4.8.3 Foregrounded Elements

3.6.4.8.3.1 Foregrounding through reiteration, collocation, and parallelism

– Foregrounding of the contrast between trust in humanity and trust in Y_{HWH} through parallelism of מבטח באדם // לחסות ביהוה.

3.6.4.8.3.2 Other forms of foregrounding

– Foregrounding of the term טוב through fronting.

3.6.4.8.4 Commentary

Verse 8 is a 3 + 2, HEAD + Phrase bicolon arranged around a comparative CL which links up with v. 9. Verse 8 is a follow-up statement from v. 7 which testified to Y_{HWH}'s faithfulness to save the psalmist. That testimony now turns into counsel for others that even resembles the sort of statement one finds in Proverbs.

Colon 2 is grammatically subordinate to colon 1 in that the verse's grammatical soundness, or correctness, is shaped around the predication of the omitted V **היה** and the ADV **טוב**. The bicolon is fronted with the ADJ **טוב** which links up with the Inf **חסות** to create the focal point of the verse. The placement of the *r^ehîa* ' over the fronted **טוב** further evidences the ADJ as the focus of the verse. There is synonymous semantic combination between **חסות** in colon 1 and **בטח** in colon 2. Zenger notes that,

The two central concepts used for trust each have a different nuance: **חסה**, 'seek refuge, hide oneself,' describes the process of the search for a protective and sustaining space, while **בטח**, 'trust,' means the result of the search, 'feeling oneself secure/protected/held fast.'²⁵⁷

At the same time, there is a contrasting combination between **יהוה** in colon 1 and **אדם** in colon 2.

²⁵⁷ Hossfeld and Zenger, *Psalms* 3, 238.

3.6.4.9 Text-Grammatical Analysis: 118:9

טוב לַחֲסוֹת בַּיהוָה מִבִּטָּח בַּנְּדִיבִים:

To take refuge in YHWH is better than to trust in princes.

Figure 148: 118:9 Constituency Tree

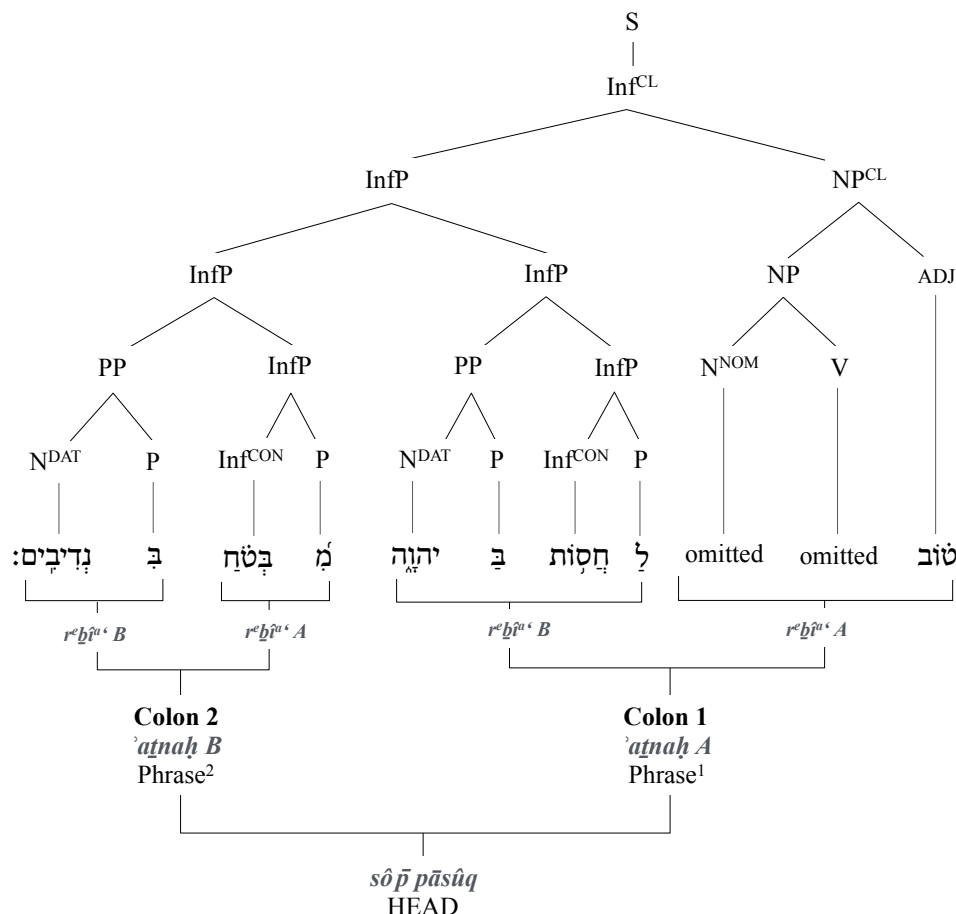
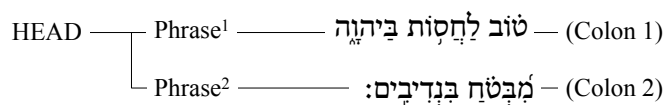


Figure 149: 118:9 Intercolon Relationship Diagram



3.6.4.9.1 Features of Cohesion

3.6.4.9.1.1 Grammatical-syntactic reiteration

- [InfP [P] [Inf^{CON}]] (e.g., לחסות and מבטח).
- [PP [P] [N^{DAT}]] (e.g., ביהוה and בנדיבים).

3.6.4.9.1.2 Lexicogrammatical reiteration, collocation, and parallelism

- לחסות // מבטח.
- לחסות ביהוה // מבטח בנדיבים.
- ביהוה // בנדיבים.

3.6.4.9.1.3 Lexicosemantic reiteration, collocation, and parallelism

- יהוה // אדם.
- חסה // בטח.
- ב.

3.6.4.9.1.4 Pronominal references

- None.

3.6.4.9.1.5 Ellipsis

- None.

3.6.4.9.1.6 Conjunctions

- None.

3.6.4.9.1.7 Other forms of cohesion

- Word-order reiteration across the phrases לחסות ביהוה and מבטח בנדיבים.

3.6.4.9.2 Features of Deviation

3.6.4.9.2.1 Deviation through parallelism

- לחסות ביהוה // מבטח בנדיבים.

3.6.4.9.2.2 Other forms of deviation

- Unbalanced (3 + 2) metre.

3.6.4.9.3 Foregrounded Elements

3.6.4.9.3.1 *Foregrounding through reiteration and parallelism*

- Foregrounding of the contrast between trust in humanity and trust in Y_{HWH} through parallelism of לחסות ביהוה // מבטח באדם.

3.6.4.9.3.2 *Other forms of foregrounding*

- Foregrounding of the term טוב through fronting.

3.6.4.9.4 Commentary

Verse 9, like v. 8, is a 3 + 2, HEAD[Phrase¹ + Phrase²] bicolon. Verse 9 is a repetition of v. 8 with the exception of אדם being exchanged for נדיבים; "The mention of 'man' (*'ādām*) in parallelism with 'princes' (*n^edībīm*) is an example of merismus (cf. 146:3)."²⁵⁸ This exchange supplements the contrast by specifying that even the most capable and noteworthy of men (נדיבים) do not compare with Y_{HWH}. The synonymous semantic combination taking place on a colometric level within vv. 8 and 9 also takes place on a more macrostructural level. Furthermore, the repetition that occurs foregrounds the fronted phrase טוב לחסות ביהוה. In other words, in vv. 8–9 together, the psalmist is saying, "It is *far better* to trust in Y_{HWH} than even the most capable of men."

²⁵⁸ VanGemeren, "Psalms", 854.

3.6.4.10 Text-Grammatical Analysis: 118:10

כָּל־גּוֹיִם סָבְבוּנִי בְּשֵׁם יְהוָה כִּי אֲמִילָם:

All the nations surrounded me. In the name of YHWH, indeed, I cut them off.

Figure 150: 118:10 Constituency Tree

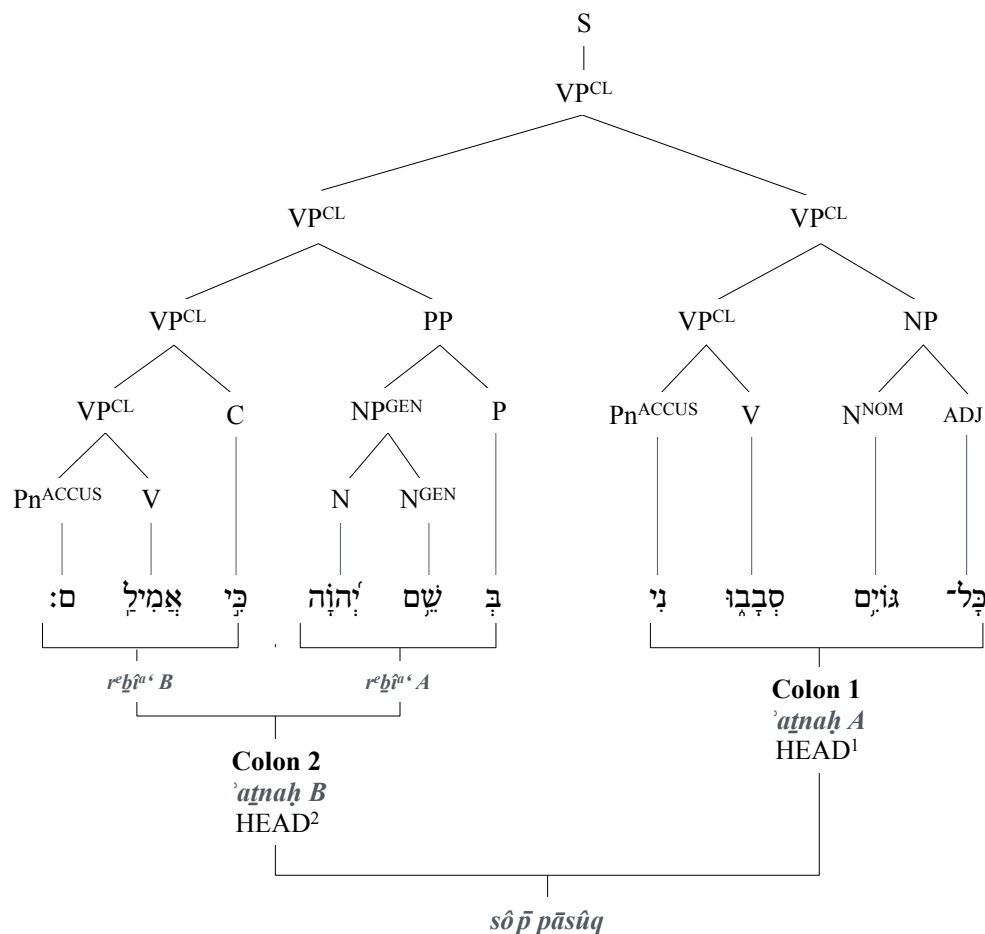
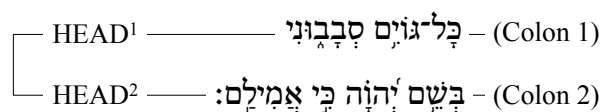


Figure 151: 118:10 Intercolon Relationship Diagram



3.6.4.10.1 Features of Cohesion

3.6.4.10.1.1 Grammatical-syntactic reiteration

- NP (e.g., כָּל־גּוֹיִם).
- Pn^{ACCUS} (e.g., נִי in סָבְבוּנִי and ם in אֲמִילָם).
- VP^{CL} (e.g., סָבְבוּנִי).

– [VP^{CL} [V] [Pn^{ACCUS}]] (e.g., אמילם).

3.6.4.10.1.2 Lexicogrammatical reiteration, collocation, and parallelism

– None.

3.6.4.10.1.3 Lexicosemantic reiteration, collocation, and parallelism

– None.

3.6.4.10.1.4 Pronominal references

– Antecedent: the psalmist; referent: נִי in סבבני.

– Antecedent: גוים; referent: ם in אמילם.

3.6.4.10.1.5 Ellipsis

– None.

3.6.4.10.1.6 Conjunctions

– בִּי.

3.6.4.10.1.7 Other forms of cohesion

– Balanced (3 + 3) metre.

3.6.4.10.2 Features of Deviation

3.6.4.10.2.1 Deviation through parallelism

– None.

3.6.4.10.2.2 Other forms of deviation

– Shift from *qātal* V (סבבני) to *yiqtol* V (אמילם).

3.6.4.10.3 Foregrounded Elements

3.6.4.10.3.1 Foregrounding through reiteration, collocation, and parallelism

– None.

3.6.4.10.3.2 Other forms of foregrounding

- Foregrounding of בל-גוים סבבוני through fronting in the VP^{CL}.
- Foregrounding of the PP בשם יהוה כי אמילם through fronting in the VP^{CL}.

3.6.4.10.4 Commentary

Verse 10 is a 3 + 3, HEAD¹ + HEAD² bicolon structured around two VP^{CL}s. The psalmist makes a hyperbolic statement that functions as a poetic description of the crisis from which Y_{HWH} delivered him. This description of the crisis continues on until v. 13 not only in terms of synonymous semantic combination, but also in terms of grammatical-syntactic repetitions. The intercolonic relationship pattern of HEAD¹ + HEAD² is also picked up by subsequent verses. This repeated pattern, namely the HEAD²/colon 2 בשם יהוה כי אמילם, foregrounds the fact that the psalmist's victory is because of Y_{HWH}; "The repeated line 'in the name of the Lord I cut them off!' reflects the victory."²⁵⁹ Additionally, "The utterly unexpected outcome, in which the 'hopelessly' inferior 'I' did not fall victim to the superior power, but on the contrary was able successfully to fend off the attack, is linguistically underscored by the three repetitions of the deictic כי, 'indeed, yes.'"²⁶⁰ The V in each colon is placed at the end of each colon. Deviation occurs within this pattern with the change from *qātal* to *yīqtōl* from colon 1 (סבבוני) to colon 2 (אמילם).

²⁵⁹ Brueggemann and Bellinger, *Psalms*, Kindle Locations 12890–12891.

²⁶⁰ Hossfeld and Zenger, *Psalms* 3, 238.

3.6.4.11 Text-Grammatical Analysis: 118:11

סָבּוּנִי גַם־סָבּוּנִי בְּשֵׁם יְהוָה כִּי אֲמִלֶּם:

They surrounded me, indeed they surrounded me. In the name of YHWH, indeed, I cut them off.

Figure 152: 118:11 Constituency Tree

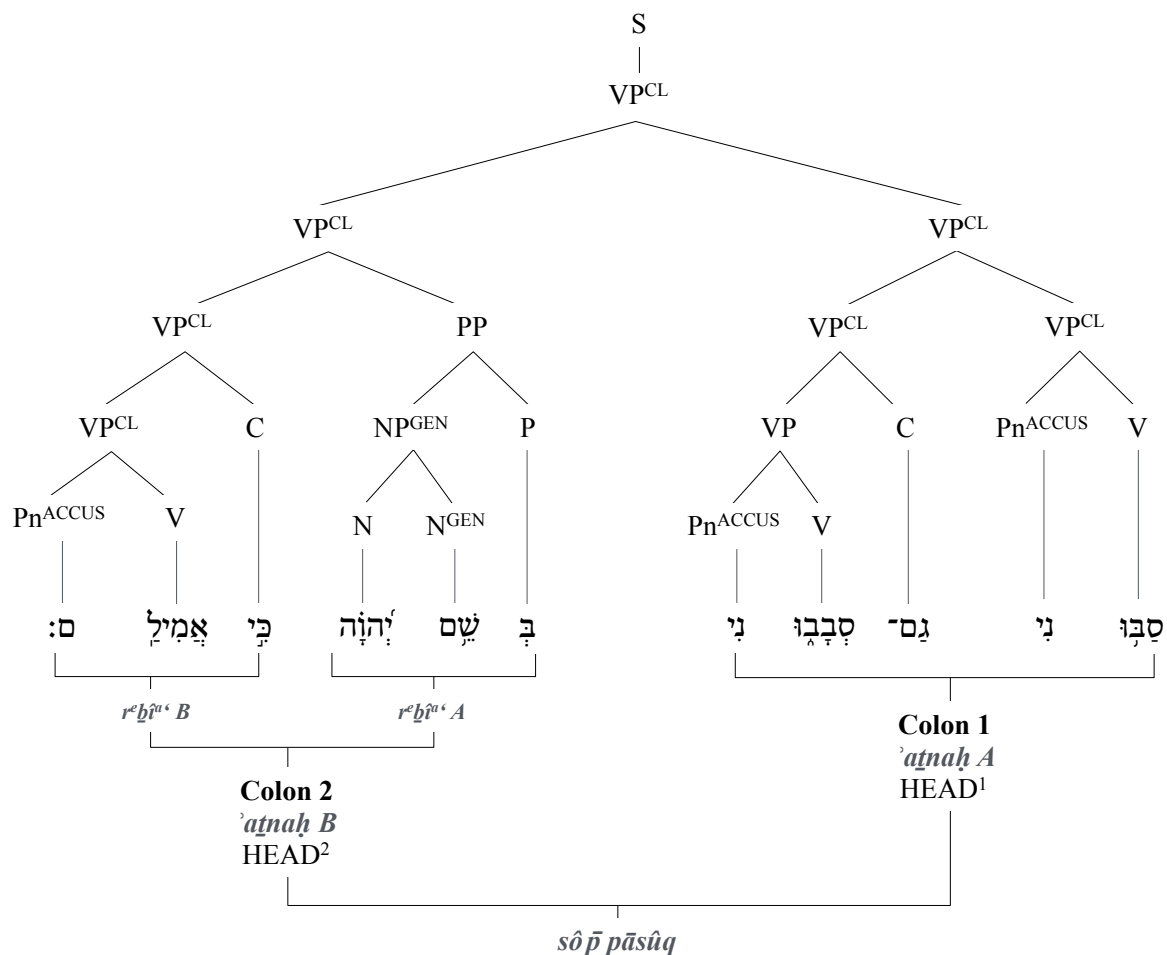
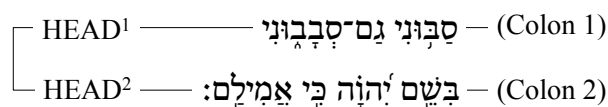


Figure 153: 118:11 Intercolon Relationship Diagram



3.6.4.11.1 Features of Cohesion

3.6.4.11.1.1 Grammatical-syntactic reiteration

- C (e.g., **גַם** and **כִּי**).
- *Qātal* Vs (e.g., **סָבּוּנִי** and **סָבּוּנִי**).

– VP^{CL} (e.g., סבוני גם-סבבוני).

3.6.4.11.1.2 Lexicogrammatical reiteration, collocation, and parallelism

– סבוני // סבבוני.

3.6.4.11.1.3 Lexicosemantic reiteration, collocation, and parallelism

– סבב.

– נִי.

3.6.4.11.1.4 Pronominal references

– Antecedent: גוים; referent: ם in אמילם.

– Antecedent: the psalmist: נִי in סבוני and סבבוני.

3.6.4.11.1.5 Ellipsis

– None.

3.6.4.11.1.6 Conjunctions

– גם.

3.6.4.11.1.7 Other forms of cohesion

– Balanced (3 + 3) metre.

3.6.4.11.2 Features of Deviation

3.6.4.11.2.1 Deviation through parallelism

– סבוני // סבבוני.

3.6.4.11.2.2 Other forms of deviation

– Shift from *qātal* Vs (סבוני and סבבוני) to *yiqṭōl* V (אמילם).

3.6.4.11.3 Foregrounded Elements

3.6.4.11.3.1 Foregrounding through reiteration and parallelism

– Foregrounding of the crisis through the reiteration of סבב.

– Foregrounding of the crisis through the reiteration of the Pn^{ACCUS} גי.

3.6.4.11.3.2 Other forms of foregrounding

– Foregrounding of the PP בשם יהוה through fronting in the VP^{CL} בשם יהוה כי אמילם.

3.6.4.11.4 Commentary

Verse 11 is a 3 + 3, HEAD¹ + HEAD² bicolon that picks up on the V סבב that was introduced in the poetic description of the crisis in the previous verse. Furthermore, v. 11 continues the HEAD¹ + HEAD² pattern introduced in the previous verse, with HEAD² being an exact repetition of the HEAD² in both v. 10 and v. 12. Also creating continuity *via* grammatical cohesion is גוים which remains to be the subject of the V סבב which gains further accentuation through the infinitive absolute construction סבוני גם־סבבוני. This repetition with supplementation further foregrounds the urgency of the psalmist's crisis.

3.6.4.12 Text-Grammatical Analysis: 118:12

סְבוּגֵי כְדָבוּרִים דָּעְכוּ כְּאֵשׁ קוֹצִים בְּשֵׁם יְהוָה כִּי אֲמִילָם:

They surrounded me like bees. They were extinguished like a fire among thorns. In the name of YHWH, indeed, I cut them off.

Figure 154: 118:12 Constituency Tree

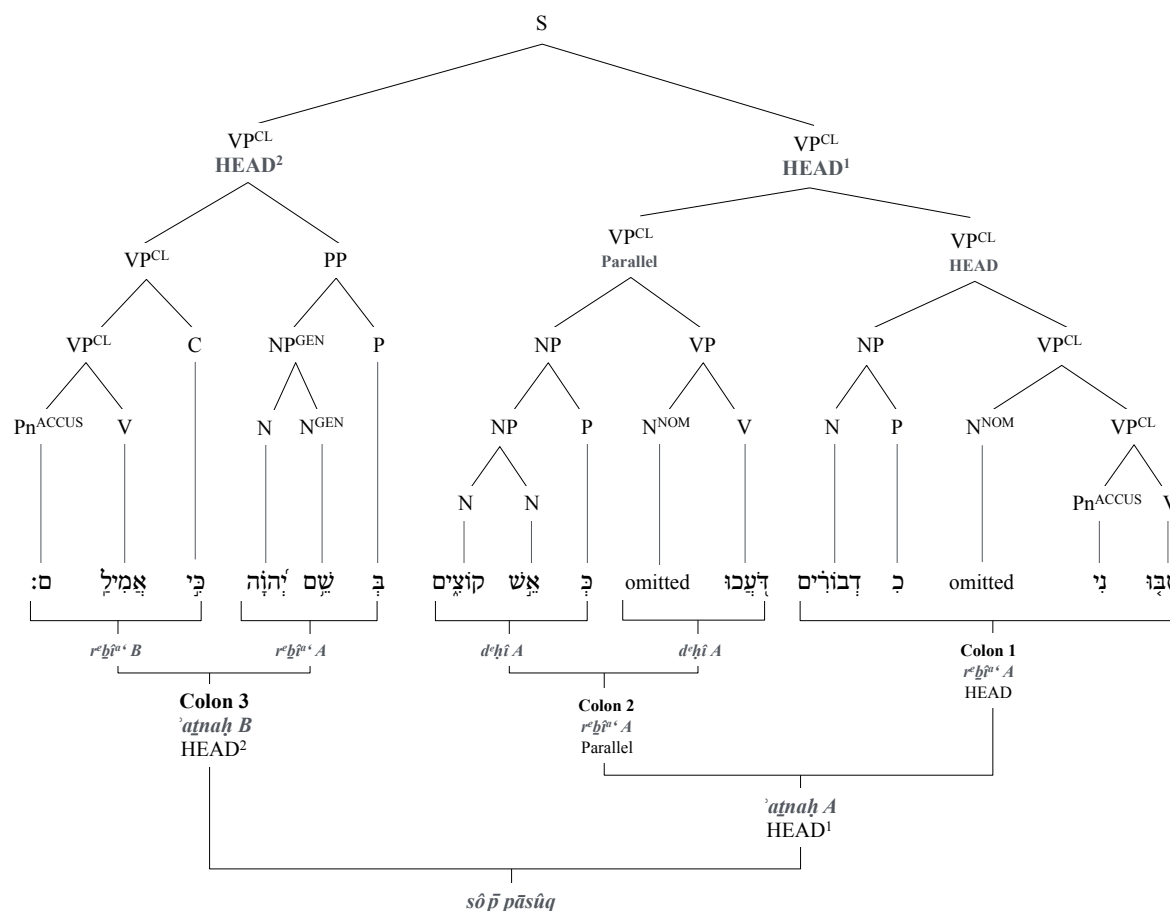
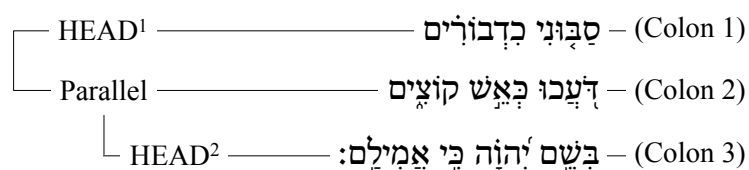


Figure 155: 118:12 Intercolon Relationship Diagram



3.6.4.12.1 Features of Cohesion

3.6.4.12.1.1 Grammatical-syntactic reiteration

– NP (e.g., כְּאֵשׁ קוֹצִים and כְּדָבוּרִים).

- P (e.g., כ and ב).
- Pn^{ACCUS} (e.g., ני in סבוני and ם in אמילם).
- *Qātal* Vs (e.g., סבוני and דעכו).
- VP^{CL} (e.g., בשם יהוה כי אמילם).

3.6.4.12.1.2 Lexicogrammatical reiteration, collocation, and parallelism

- דעכו כאש קוצים // אמילם.

3.6.4.12.1.3 Lexicosemantic reiteration, collocation, and parallelism

- ב.

3.6.4.12.1.4 Pronominal references

- Antecedent: the psalmist; referent: ני in סבוני.
- Antecedent: גוים; referent: ם in אמילם.

3.6.4.12.1.5 Ellipsis

- None.

3.6.4.12.1.6 Conjunctions

- בי.

3.6.4.12.1.7 Other forms of cohesion

- Balanced (3 + 3 + 3) metre.

3.6.4.12.2 Features of Deviation

3.6.4.12.2.1 Deviation through parallelism

- Deviation from [NP [P] [N]] (כדבורים) to [NP [P] [NP [N] [N]]] (כאש קוצים).

3.6.4.12.2.2 Other forms of deviation

- Shift from *qātal* Vs (סבוני and דעכו) to *yiqtol* V (אמילם).

3.6.4.12.3 Foregrounded Elements

3.6.4.12.3.1 *Foregrounding through reiteration, collocation, and parallelism*

- Foregrounding of the decisive manner in which Y_{HWH} enabled the psalmist to cut off his enemies in the midst of crisis through the reiteration and parallelism of דעכו כאש קוצים // אמילם.

3.6.4.12.3.2 *Other forms of foregrounding*

- Foregrounding the cutting off of the enemies through a simile (דעכו כאש קוצים).
- Foregrounding of the crisis through a simile (כדבורים).

3.6.4.12.4 Commentary

Verse 12 is a 3 + 3 + 3, HEAD¹ + Parallel + HEAD² tricolon that brings the poetic description of the crisis that was introduced in v. 10 to a climax with a simile. The insertion of colon 2 adds the simile to the mix and creates deviation in the repetitious pattern started in v. 10 (see below). The sheer number of constituents as well as the masoretic indication that v. 12 is a tricolon evidences the fact that v. 12 is the climax of this cluster of grammatical-syntactic and semantic repetitions. In colon 1 the V with the Pn^{ACCUS} in סבויני appears for the third consecutive time. It also sticks to the pattern of a deviant pairing. In v. 10 it was paired with the NP^{NOM} כל-גוים; in v. 11 it was paired with the infinite absolute סבויני and the ADJ גם; and here in v. 12 it is paired with the PP בדבורים. Once again, the repetition with minor internal deviation foregrounds the urgent nature of the crisis by echoing (repetition) and supplementing (subtle internal deviation). At the same time, the exact repetition of בשם יהוה כי אמילם the HEAD²/colon 2 accentuates victory in the name of Y_{HWH}.

3.6.4.13 Text-Grammatical Analysis: 118:13

דְּחָה דְּחִיתָנִי לְנֶפֶל וַיְהִינִי עֲזֹרָנִי:

You aggressively pushed me to the point of falling, but YHWH helped me.

Figure 156: 118:13 Constituency Tree

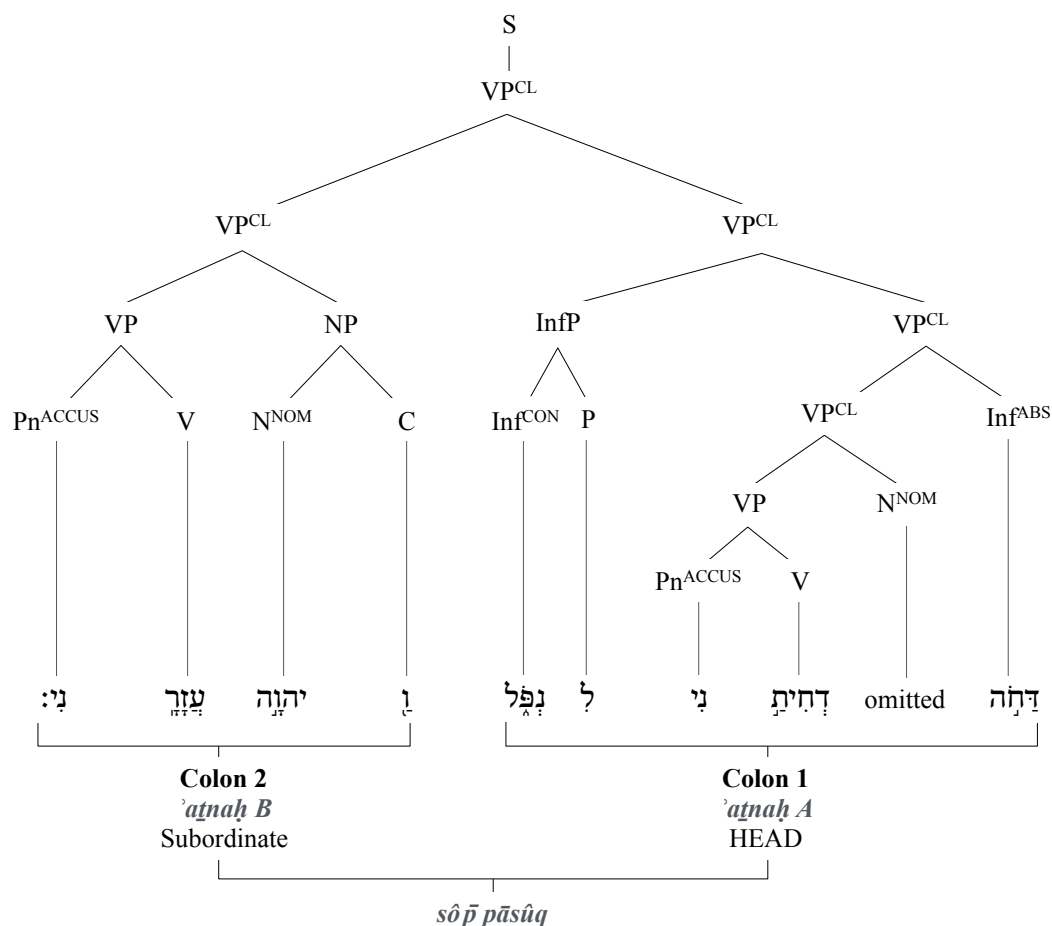
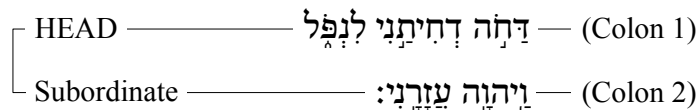


Figure 157: 118:13 Intercolon Relationship Diagram



3.6.4.13.1 Features of Cohesion

3.6.4.13.1.1 Grammatical-syntactic reiteration

- *Qātal* Vs (דחיתני and עזרני).
- VP^{CL} (e.g., יהוה עזרני).

– [VP [V] [Pn^{ACCUS}]] (e.g., דחיתני and אזורני).

3.6.4.13.1.2 Lexicogrammatical reiteration, collocation, and parallelism

– None.

3.6.4.13.1.3 Lexicosemantic reiteration, collocation, and parallelism

– דחה.

3.6.4.13.1.4 Pronominal references

– Antecedent: the psalmist; referent: ני in דחיתני and עזורני.

3.6.4.13.1.5 Ellipsis

– None.

3.6.4.13.1.6 Conjunctions

– ויהוה in ו.

3.6.4.13.1.7 Other forms of cohesion

– First person POV.

3.6.4.13.2 Features of Deviation

3.6.4.13.2.1 Deviation through parallelism

– None.

3.6.4.13.2.2 Other forms of deviation

– Unbalanced (3 + 2) metre.

3.6.4.13.3 Foregrounded Elements

3.6.4.13.3.1 Foregrounding through reiteration and parallelism

– Foregrounding of the action of being pushed through the reiteration of דחה.

3.6.4.13.3.2 Other forms of foregrounding

– Foregrounding of the V דחה through the InfP דחיתני.

3.6.4.13.4 Commentary

Verse 13 is a 3 + 2, HEAD + Subordinate bicolon structured as a single S made up of two VP^{CL}s. The HEAD is fronted with the Inf^{ABS} דחה which also fronts (by rules of BH grammar) the VP דחתיני דחה thereby lending accentuated emphasis to intensity of the action דחה. The InfP לנפל that follows the fronted VP further supports the intensity of the action by specifying the result of the action.

Colon 2 is an independent CL linked to the preceding colon *via* the C ו. The absence of the C would make the bicolon a HEAD¹ + HEAD² construction, however, the linkage created by the C makes it the HEAD + Subordinate bicolon that is based on it being in the same line of thought (marked by the C) as the HEAD. Colon 2 is also a simple, independent CL. Its simplicity is indicative of the matter-of-fact nature of the proposition it sets forward: Y_{HWH} is the psalmist's helper. The chaos and overwhelming nature of the crisis described through the repetition of the tri-consonantal root סבב in some form or another is set in contrast with the simple, solid fact that יהוה עזרני.

Grammatical-syntactic repetition occurs on three levels. First, and most obviously, the conjugated V in each colon is suffixed with the first person Pn^{ACCUS} נִי. Second, both finite Vs are *qātal*. Third, both cola are VP^{CL}s. Internal deviation occurs as the reader moves from colon 1, which has no mentioned N^{NOM}, to colon 2 where Y_{HWH} is the N^{NOM}. The enemy of the psalmist is nothing in the face of Y_{HWH}'s help. Also in terms of deviation, the VP דחתיני דחה is fronted in colon 1, but in colon 2 it is Y_{HWH} who is fronted. Additionally,

It is true that the second person singular address offered by the MT in v. 13a, followed by a statement about Y_{HWH} in the third person in v. 13b, is awkward from a stylistic point of view, but it is altogether suitable from a theological standpoint, especially if we note the inclusio between vv. 13a and 18a.²⁶¹

²⁶¹ Hossfeld and Zenger, *Psalms* 3, 239.

In short, Y_{HWH} disciplines, but he also preserves life, and the two go hand-in-hand.

3.6.4.14 Text-Grammatical Analysis: 118:14

עֲזִי וְזִמְרָת יְהוָה לִישׁוּעָה:

My strength and my song is YH, and he has become my salvation.

Figure 158: 118:14 Constituency Tree

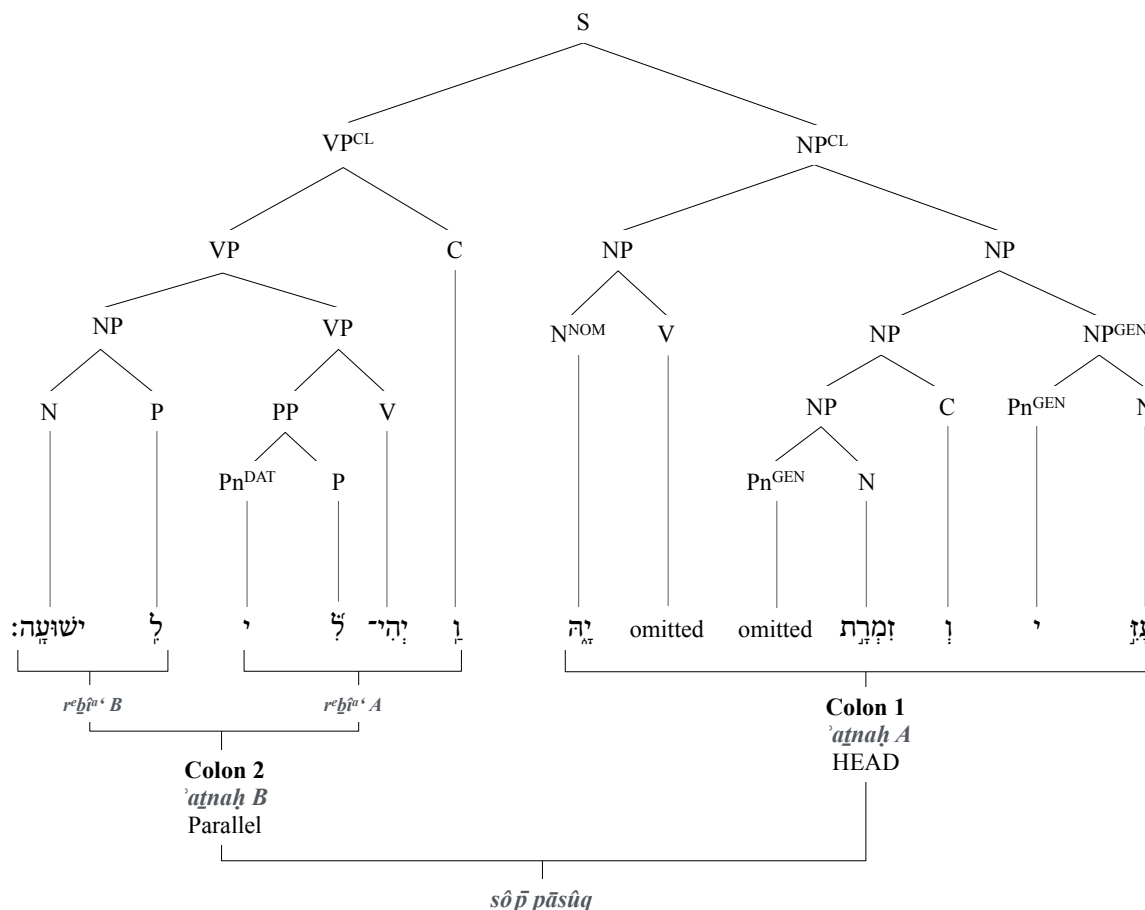
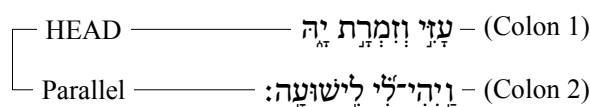


Figure 159: 118:14 Intercolon Relationship Diagram



3.6.4.14.1 Features of Cohesion

3.6.4.14.1.1 Grammatical-syntactic reiteration

- NP (e.g., זמרת, עזי, and ישועה).
- Pn (e.g., י in עזי and י in לי).

3.6.4.14.1.2 Lexicogrammatical reiteration, collocation, and parallelism

- עזי // זמרת // ישועה.

– עזי זמרת יה // ויהי לי לישועה –

3.6.4.14.1.3 Lexicosemantic reiteration, collocation, and parallelism

– י.

– ל.

3.6.4.14.1.4 Pronominal references

– Antecedent: the psalmist; referent: י in עזי and לי.

3.6.4.14.1.5 Ellipsis

– Elision of the Pn^{GEN} י in the NP זמרת.

3.6.4.14.1.6 Conjunctions

– ויהי in ו.

3.6.4.14.1.7 Other forms of cohesion

– First person POV.

– Reiteration of the *ḥîreq yôd* phoneme associated with the first person POV.

3.6.4.14.2 Features of Deviation

3.6.4.14.2.1 Deviation through parallelism

– עזי // זמרת // ישועה –

3.6.4.14.2.2 Other forms of deviation

– Unbalanced (3 + 2) metre.

– Shift from *qātal* V (זמרת) to *yīqtōl* (יהי).

3.6.4.14.3 Foregrounded Elements

3.6.4.14.3.1 Foregrounding through reiteration and parallelism

– Foregrounding of the saving work of Y^{HWH} in the life of the psalmist through the parallelism of עזי // זמרת // ישועה.

3.6.4.14.3.2 Other forms of foregrounding

- Foregrounding of the celebratory results of Y_{HWH}'s saving work in the life of the psalmist through metaphor זמרת יה.

3.6.4.14.4 Commentary

Verse 14 is a 3 + 2, HEAD + Parallel bicolon. Fronting the verse is עזי which creates a link with the last word of colon 2 in the previous verse. Each colon is an independent CL which come together to form a S. Colon 1 is a NP^{CL} and colon 2 a VP^{CL}. The structure of colon 2 is unusual in the sense that the poet moves away from genitive relationships using pronominal suffixes to using the PP construction in ויהי־לי לישועה. This is probably due both to rhetorical (variety of expression through deviation) as well as syllable balancing across the bicolon. This more drawn out way of stating that, “Y_{HWH} is my salvation”, lends emphasis to the fact that strength and song together ultimately point to Y_{HWH} as saviour. Supporting this is the omitted auxiliary V in colon 1 that is present in colon 2. These grammatical-syntactic deviations that occur from colon 1 to colon 2 are comparable to the concept of Y_{HWH} as saviour in embryonic form in colon 1 that comes into full form in colon 2 through the full statement that יהי־לי לישועה. Another level of deviation is the omission of the divine name in colon 2 where it is present in colon 1, albeit in an abbreviated form.

3.6.4.15 Text-Grammatical Analysis: 118:15

קול | רָנָה וְיִשׁוּעָה בְּאַהֲלֵי צְדִיקִים יְמִין יְהוָה עֲשָׂה חַיִּל:

The sound of the cry of gladness and salvation are in the tents of the righteous. The right hand of YHWH does valiantly.

Figure 160: 118:15 Constituency Tree

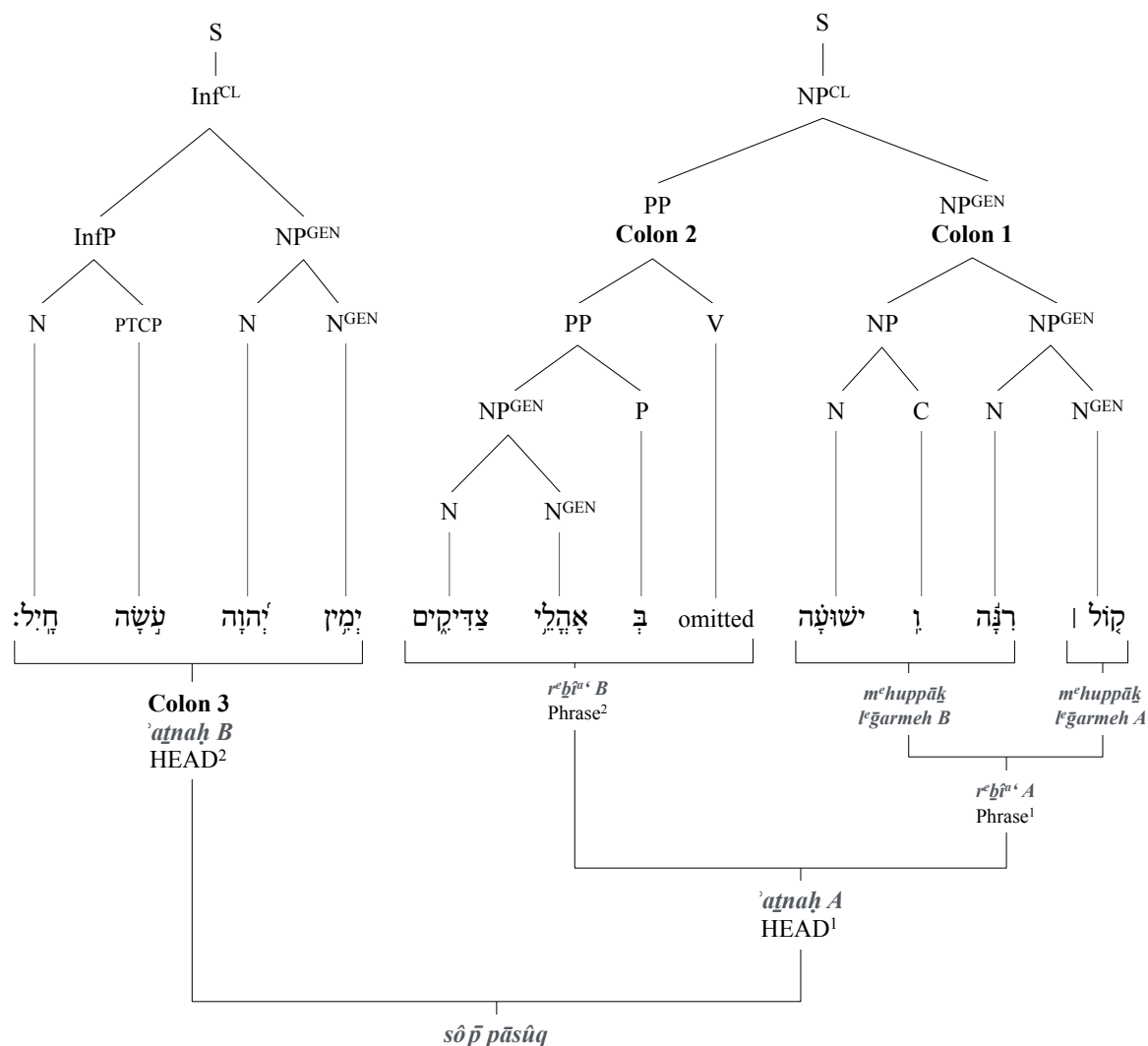
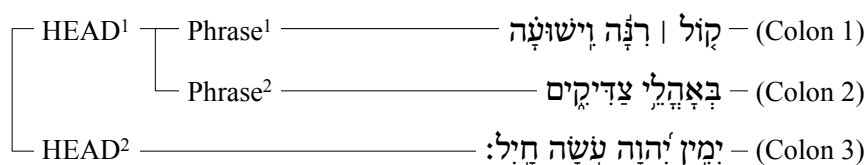


Figure 161: 118:15 Intercolon Relationship Diagram



3.6.4.15.1 Features of Cohesion

3.6.4.15.1.1 Grammatical-syntactic reiteration

- [NP^{GEN} [N^{GEN}] [N]] (e.g., קול רנה).

3.6.4.15.1.2 Lexicogrammatical reiteration, collocation, and parallelism

- None.

3.6.4.15.1.3 Lexicosemantic reiteration, collocation, and parallelism

- None.

3.6.4.15.1.4 Pronominal references

- None.

3.6.4.15.1.5 Ellipsis

- None.

3.6.4.15.1.6 Conjunctions

- וישועה in ו.

3.6.4.15.1.7 Other forms of cohesion

- None.

3.6.4.15.2 Features of Deviation

3.6.4.15.2.1 Deviation through parallelism

- None.

3.6.4.15.2.2 Other forms of deviation

- Unbalanced (3 + 2 + 4) metre.

3.6.4.15.3 Foregrounded Elements

3.6.4.15.3.1 Foregrounding through reiteration and parallelism

- None.

3.6.4.15.3.2 Other forms of foregrounding

- The work of Y_{HWH} foregrounded through metaphor in the NP^{GEN} ימין יהוה.

3.6.4.15.4 Commentary

Verse 15 is a 3 + 2 + 4, HEAD¹[Phrase¹ + Phrase²] + HEAD² tricolon structured around a NP^{CL} and an Inf^{CL}. While cola 1 and 3 are independent HEADS, their juxtaposition clearly indicates that the semantic content of colon 3 is the cause of colon 1; that is, there is a sound of the cry of joy and salvation in the camp of the righteous *because* the right hand of Y_{HWH} does valiantly. The phrase באהלי צדיקים specifies that this sound of the shout of joy and salvation falls within the context of holy battle. Y_{HWH} has fought in favour of those who keep the Torah (צדיקים). The fronting of the verse with קול rather than באהלי צדיקים lends emphasis to the celebration for salvation at the hand of Y_{HWH} over and above the specification that he fights for the righteous.

Colon 1 is marked by the repetition of two NP^{GEN}s that make up the structure of the colon and create cohesion between the two cola. Colon 1, omits the auxiliary V היה, yet colon 2 is built on the nucleus עשה. Beyond this, cohesion between the two cola is created by juxtaposition. However, the placement of colon 2 becomes the point of cohesion by way of repetition between vv. 15 and 16.

3.6.4.17 Text-Grammatical Analysis: 118:17

לֹא אָמֹת בִּי־אֲחִיָּה וְאֶסְפֹּר מַעֲשֵׂי יְהוָה:

I will not die, but I will live; and I will recount the works of YH.

Figure 162: 118:17 Constituency Tree

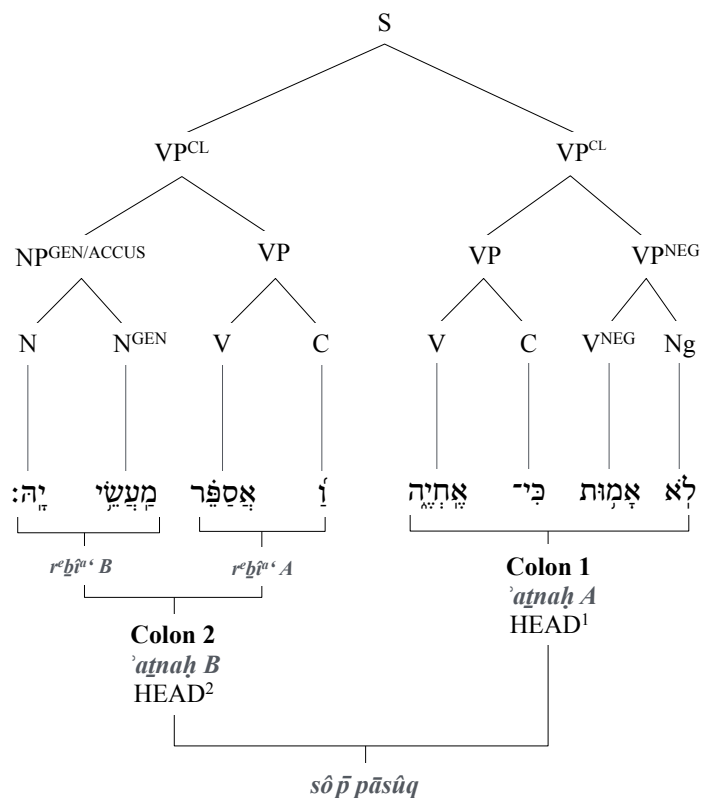
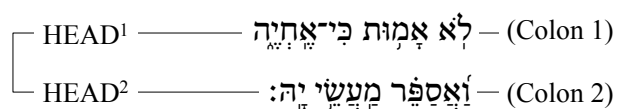


Figure 163: 118:17 Intercolon Relationship Diagram



3.6.4.17.1 Features of Cohesion

3.6.4.17.1.1 Grammatical-syntactic reiteration

- C (e.g., כי and ו).
- N (e.g., יה).
- VP^{CL} (e.g., לא אמות בִּי־אחיה).
- *Yiqtol* Vs (e.g., אמות).

3.6.4.17.1.2 Lexicogrammatical reiteration, collocation, and parallelism

– לא אמות // אחיה.

– אמות // אחיה.

3.6.4.17.1.3 Lexicosemantic reiteration, collocation, and parallelism

– מות // חיה.

3.6.4.17.1.4 Pronominal references

– None.

3.6.4.17.1.5 Ellipsis

– None.

3.6.4.17.1.6 Conjunctions

– כי in בי־אחיה.

– ו in ואספר.

3.6.4.17.1.7 Other forms of cohesion

– Balanced (3 + 3) metre.

– First person POV.

– Word-order reiteration (fronted Vs).

3.6.4.17.2 Features of Deviation

3.6.4.17.2.1 Deviation through parallelism

– לא אמות // אחיה.

3.6.4.17.2.2 Other forms of deviation

– None.

3.6.4.17.3 Foregrounded Elements

3.6.4.17.3.1 *Foregrounding through reiteration and parallelism*

– None.

3.6.4.17.3.2 *Other forms of foregrounding*

– None.

3.6.4.17.4 Commentary

Verse 17 is a 3 + 3, HEAD¹ + HEAD² bicolon structured around two VP^{CL}s. The strongest point of cohesion is the repetition of *yiqtol*, first person singular Vs (אחיה, אמות, and אספר). Colon 1 is fronted by the V^{NEG} thereby lending emphasis to the fact that the psalmist will live. Adding to this is the C כִּי rather than the C ו fronting אחיה. This creates a stronger contrast between the Vs than the simple ו (rendering literally, “I will not die, *for* I will live”). Colon 2 expands colon 1 by specifying what the psalmist will do *because* he lives; he will recount the works of YHWH. Grammatically, this expansion is marked by the breaking of the VP - VP pattern of colon 1 through the VP - NP pattern of colon 2. The works of YHWH, then, come to the front through filling the end slot and manifesting the most dramatic deviation. The work of YHWH, then, is the reason that the psalmist will live and not die.

3.6.4.18 Text-Grammatical Analysis: 118:18

יִסַּר יִסְרָנִי יְהוָה וְלִמּוֹת לֹא נִתְּנִי:

YH has disciplined me severely, but to death he has not given me over

Figure 164: 118:18 Constituency Tree

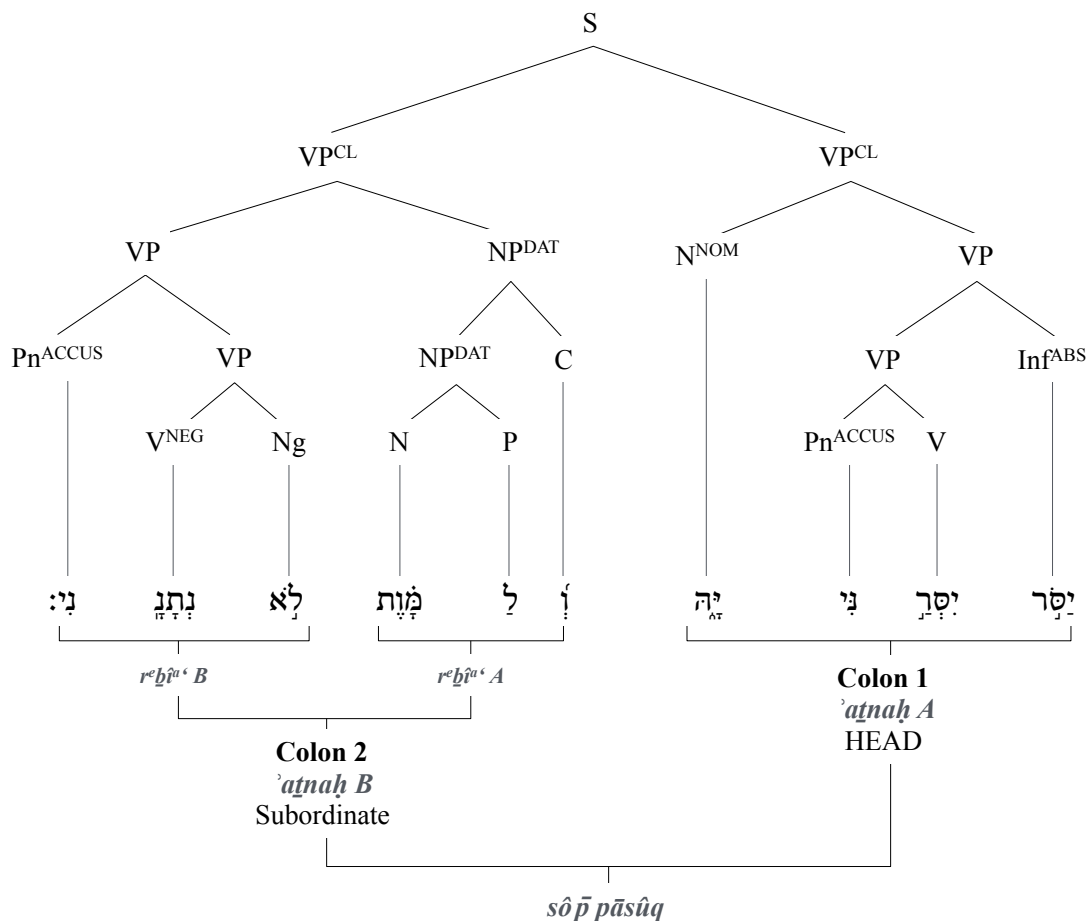
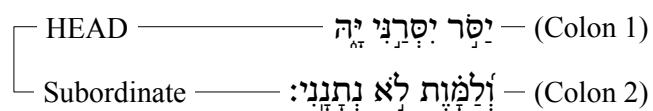


Figure 165: 118:18 Intercolon Relationship Diagram



3.6.4.18.1 Features of Cohesion

3.6.4.18.1.1 Grammatical-syntactic reiteration

- N (e.g., יה and מות).
- VP^{CL} (e.g., יסר יסרני יה).

– [VP^{CL} [V] [Pn^{ACCUS}]] (e.g., נתנני and יסרני).

3.6.4.18.1.2 Lexicogrammatical reiteration, collocation, and parallelism

– None.

3.6.4.18.1.3 Lexicosemantic reiteration, collocation, and parallelism

– יסר.

– גי.

3.6.4.18.1.4 Pronominal references

– Antecedent: the psalmist; referent: גי in יסרני and נתנני.

3.6.4.18.1.5 Ellipsis

– None.

3.6.4.18.1.6 Conjunctions

– ולמות in ו.

3.6.4.18.1.7 Other forms of cohesion

– Balanced (3 + 3) metre.

– First person POV.

3.6.4.18.2 Features of Deviation

3.6.4.18.2.1 Deviation through parallelism

– None.

3.6.4.18.2.2 Other forms of deviation

– Shift from *yiqṭōl* V (יסרנו) to *qātal* V (נתנני).

3.6.4.18.3 Foregrounded Elements

3.6.4.18.3.1 Foregrounding through reiteration and parallelism

– Foregrounding of the severity of punishment through reiteration in the VP^{CL} יסר יסרני.

3.6.4.18.3.2 *Other forms of foregrounding*

– Foregrounding the InfP לְמוֹת through fronting.

3.6.4.18.4 **Commentary**

Verse 18 is a 3 + 3, HEAD + Subordinate bicolon structured around two VP^{CL}s. In both cola Y_{HWH} is the subject and the psalmist the direct object. With this, the psalmist's first person singular POV from v. 17 is carried over here but the cases have changed (deviation). Colon 1 offers another description of the psalmist's crisis, yet surprisingly identifies Y_{HWH} as both the cause and solution to the crisis.

Colon 1 is fronted with the VP יִסֵּר יִסְרֵנִי which carries over the first person POV from the previous verse. The doer of action in this verse, however, is Y_{HWH}, who became the focus at the end of the previous verse. Furthermore, v. 18 expands v. 17 by bringing focus, once again, to the crisis that the psalmist experiences and from which Y_{HWH} delivers him. Strangely, in this description of the crisis, Y_{HWH} becomes the actor and cause of the psalmist's crisis yet simultaneously the redeemer.

3.6.4.19 Text-Grammatical Analysis: 118:19

פִתְחוּ־לִי שְׁעֵרֵי־צֶדֶק אֲבֹא־בָם אוֹדֶה יְהוָה:

Open to me the gates of righteousness. I will enter through them. I will give thanks to YH.

Figure 166: 118:19 Constituency Tree

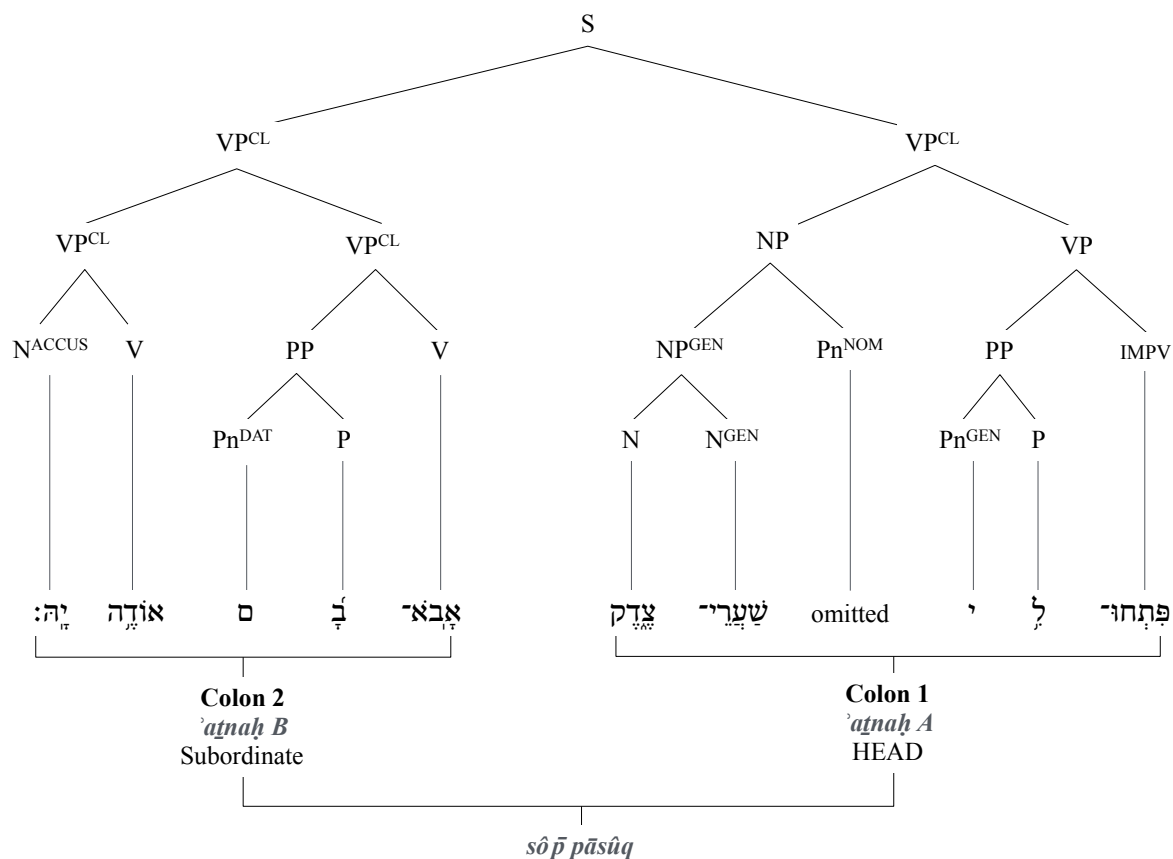
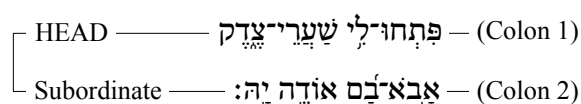


Figure 167: 118:19 Intercolon Relationship Diagram



3.6.4.19.1 Features of Cohesion

3.6.4.19.1.1 Grammatical-syntactic reiteration

- N (e.g., צדק, שערי, and יהוה).
- PP (e.g., לי and בם).
- VP^{CL} (e.g., יהוה אודה).
- *Yiqtol* Vs (אודה and אבא).

3.6.4.19.1.2 Lexicogrammatical reiteration, collocation, and parallelism

- None.

3.6.4.19.1.3 Lexicosemantic reiteration, collocation, and parallelism

- None.

3.6.4.19.1.4 Pronominal references

- Antecedent: the psalmist; referent: *י* in *לִי*.
- Antecedent: *שְׁעֵרֵי־צֶדֶק*; referent: *ם* in *בָּם*.

3.6.4.19.1.5 Ellipsis

- None.

3.6.4.19.1.6 Conjunctions

- None.

3.6.4.19.1.7 Other forms of cohesion

- Balanced (3 + 3) metre.
- First person POV.

3.6.4.19.2 Features of Deviation

3.6.4.19.2.1 Deviation through parallelism

- None.

3.6.4.19.2.2 Other forms of deviation

- Shift from IMPV (*פִּתְחוּ*) to *yiqṭōl* V (*אֲבֹא*).

3.6.4.19.3 Foregrounded Elements

3.6.4.19.3.1 Foregrounding through reiteration and parallelism

- Foregrounding of the cultic ritual through the reiteration of the first person *yiqṭōl* Vs (*אֲבֹא* and *אֲוֹדָה*).

3.6.4.19.3.2 Other forms of foregrounding

– Foregrounding of the cultic ritual through the IMPV פתחו.

3.6.4.19.4 Commentary

Verse 19 is a 3 + 3, HEAD + Subordinate bicolon structured around two VP^{CL}s. Semantically, v. 19 shifts from the poetic description of the crisis in the previous verse to the place of public worship with specific reference to the temple and entering into the presence of YHWH. Cohesion occurs through the maintaining of the first person singular POV of the psalmist (אבא, לי, and אודה). The fronted IMPV, an address to the priests, highlights the cultic context. Brueggemann and Bellinger write:

The voice is again the voice of the representative person of faith who has been rescued. This surprising rescue was an act of YHWH to bring life out of death and to renew the right relationship with the petitioner. The psalm then shifts to the voice of the community, where this rescue is received as a marvelous act of hope.²⁶²

The psalmist's faithfulness through trial makes him eligible to pass through the gates of righteousness into the presence of his redeemer.

Both cola 1 and 2 are fronted with a VP with a V - PP word-order. Colon 2 deviates, however, from colon 1 in its doubling the VP^{CL} thereby emphasising the thanks he will give YHWH.

²⁶² Brueggemann and Bellinger, *Psalms*, Kindle Locations 12906–12908.

3.6.4.20 Text-Grammatical Analysis: 118:20

זֶה־הַשַּׁעַר לַיהוָה צְדִיקִים יָבֹאוּ בּוֹ:

This is the gate to YHWH. Those who are righteous shall enter through it.

Figure 168: 118:20 Constituency Tree

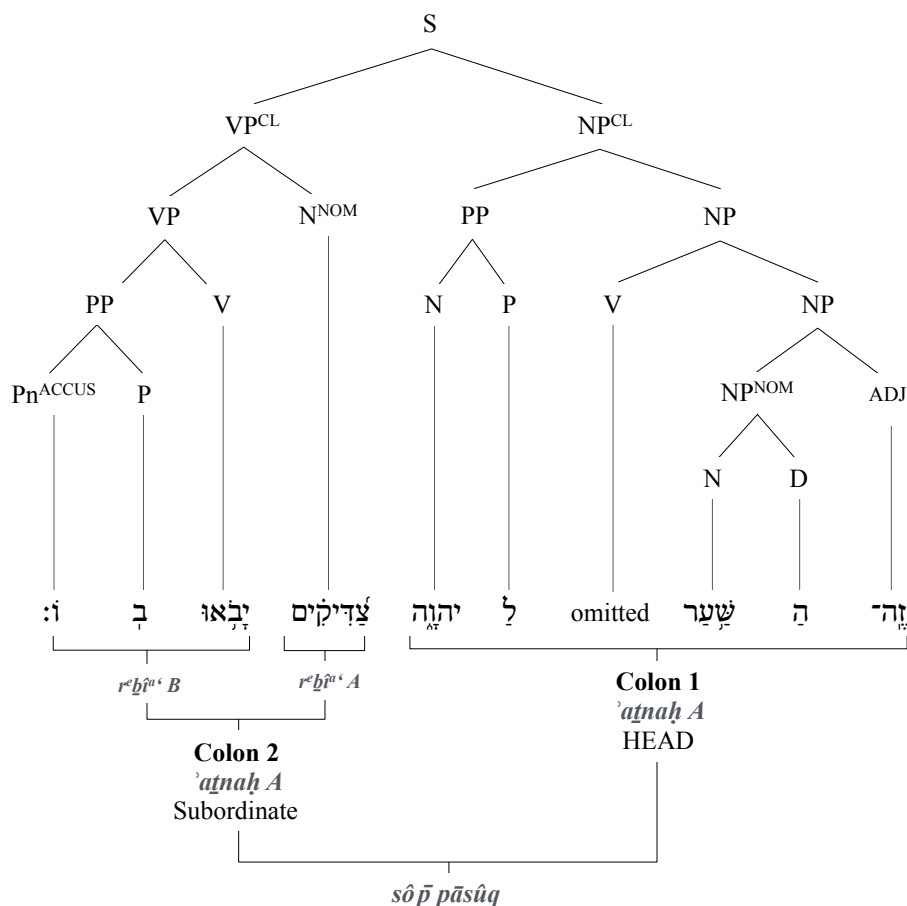
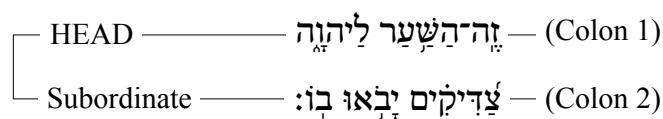


Figure 169: 118:20 Intercolon Relationship Diagram



3.6.4.20.1 Features of Cohesion

3.6.4.20.1.1 Grammatical-syntactic reiteration

- N (e.g., שער).
- PP (e.g., ליהוה and בו).

3.6.4.20.1.2 Lexicogrammatical reiteration, collocation, and parallelism

- None.

3.6.4.20.1.3 Lexicosemantic reiteration, collocation, and parallelism

– None.

3.6.4.20.1.4 Pronominal references

– Antecedent: השער; referent: ו in בו and זה.

3.6.4.20.1.5 Ellipsis

– None.

3.6.4.20.1.6 Conjunctions

– None.

3.6.4.20.1.7 Other forms of cohesion

– Balanced (3 + 3) metre.

3.6.4.20.2 Features of Deviation

3.6.4.20.2.1 Deviation through parallelism

– None.

3.6.4.20.2.2 Other forms of deviation

– None.

3.6.4.20.3 Foregrounded Elements

3.6.4.20.3.1 Foregrounding through reiteration and parallelism

– None.

3.6.4.20.3.2 Other forms of foregrounding

– None.

3.6.4.20.4 Commentary

Verse 20 is a 3 + 3, HEAD + Subordinate bicolon structured around a NP^{CL} in colon 1 and a VP^{CL} in colon 2. The psalmist omits the auxiliary V היה to keep the 3 + 3 balance. Link-

ing v. 20 to v. 19 are the repeated references to צדיקים, יהוה, שער, and בוא. Colon 1 expands שער־צדק with the specification that these gates lead to Y_{HWH}.

The fronted NP זה־השער emphasises the immediate presence of the temple, the worship experience, and the presence of Y_{HWH} that is the very height of the celebration against the backdrop of redemption from crisis.

3.6.4.21 Text-Grammatical Analysis: 118:21

אֹדֶךְ כִּי עֲנִיתָנִי וְתִהְיֶה לִּי לְיִשׁוּעָה:

I thank you for you have answered me, and you have become my salvation.

Figure 170: 118:21 Constituency Tree

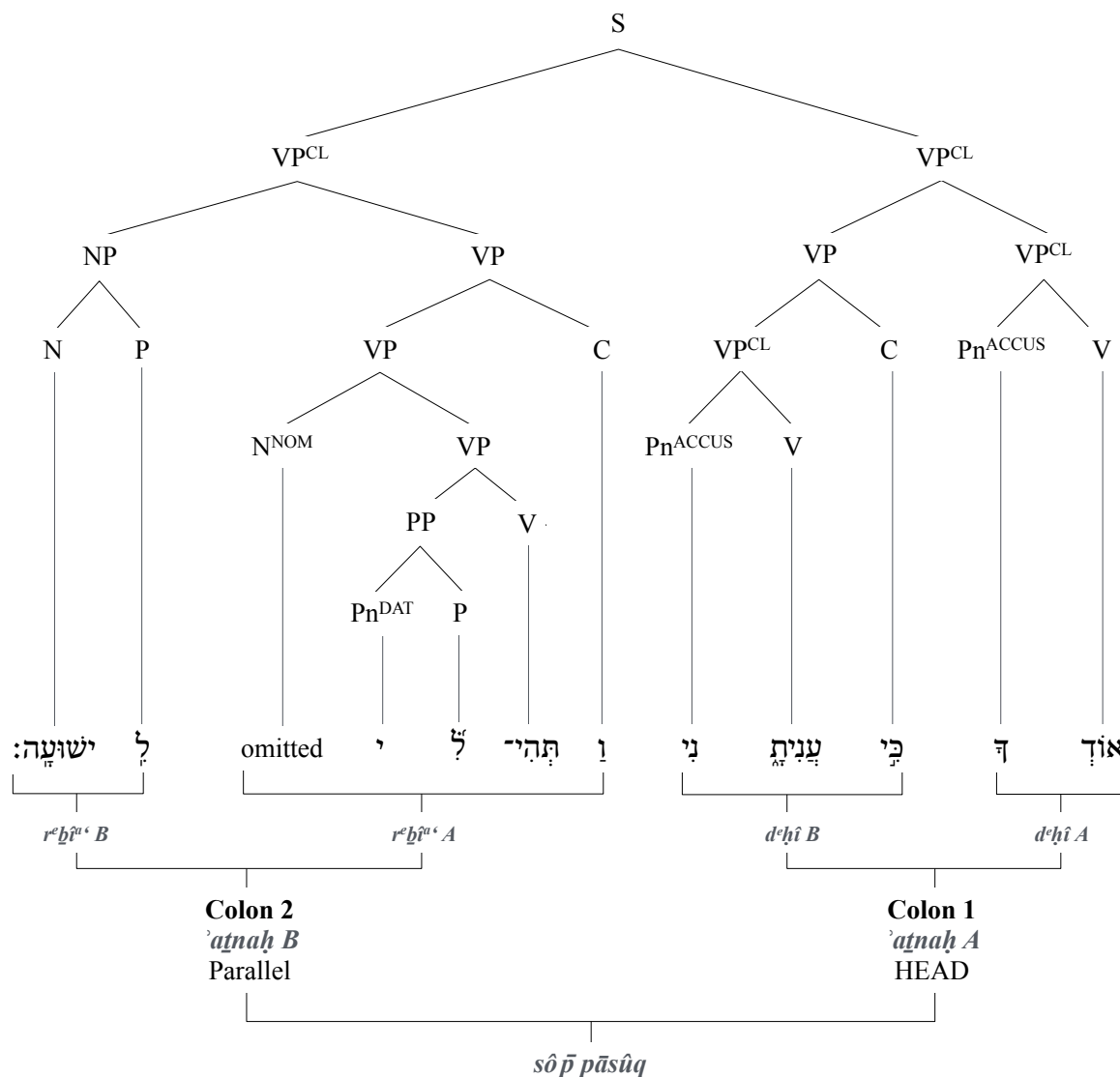
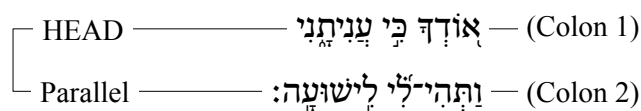


Figure 171: 118:21 Intercolon Relationship Diagram



3.6.4.21.1 Features of Cohesion

3.6.4.21.1.1 Grammatical-syntactic reiteration

– *Hîreq yôd* phoneme (e.g., לי, ותהי, עניתני, בי, and לישועה).

– VP^{CL} (e.g., אֹדֶךְ).

– *Yiqṭōl* Vs (תְּהִי and אֹדֶךְ).

3.6.4.21.1.2 Lexicogrammatical reiteration, collocation, and parallelism

– עֲנִיתִנִּי // תְּהִי־לִי לִישׁוּעָה.

3.6.4.21.1.3 Lexicosemantic reiteration, collocation, and parallelism

– None.

3.6.4.21.1.4 Pronominal references

– Antecedent: Y_{HWH}; referent: כָּךְ in אֹדֶךְ.

– Antecedent: the psalmist; referent: אֲנִיתִנִּי in נִי.

– Antecedent: the psalmist; referent: לִי in י.

3.6.4.21.1.5 Ellipsis

– None.

3.6.4.21.1.6 Conjunctions

– כִּי.

3.6.4.21.1.7 Other forms of cohesion

– Balanced (3 + 3) metre.

– First person address to Y_{HWH}.

3.6.4.21.2 Features of Deviation

3.6.4.21.2.1 Deviation through parallelism

– עֲנִיתִנִּי // תְּהִי־לִי לִישׁוּעָה.

3.6.4.21.2.2 Other forms of deviation

– Shift between *yiqṭōl* Vs (תְּהִי and אֹדֶךְ) and a *qāṭal* V (עֲנִית).

3.6.4.21.3 Foregrounded Elements

3.6.4.21.3.1 *Foregrounding through reiteration and parallelism*

- Foregrounding of Y_{HWH}'s saving response to the psalmist through the parallelism of

עניתני // תהי־לי לישועה

3.6.4.21.3.2 *Other forms of foregrounding*

- None.

3.6.4.21.4 Commentary

Verse 21 is a 3 + 3, HEAD + Parallel bicolon structured around two VP^{CL}s. In this verse the psalmist addresses Y_{HWH} directly to thank him for answering him in a time of distress and offering salvation. Beyond semantics, cohesion occurs through the *yigtōl* Vs אודך and תהי, as well as through the first person POV. There is also cohesion on a phonetic level in the *hîreq yôd* ending pattern (לי, ותהי, עניתני, and לישועה).

3.6.4.22 Text-Grammatical Analysis: 118:22

אֶבֶן מָאֲסוּ הַבּוֹנִים הָיְתָה לְרֹאשׁ פֶּנֶה:

The stone the builders rejected has become the headstone.

Figure 172: 118:22 Constituency Tree

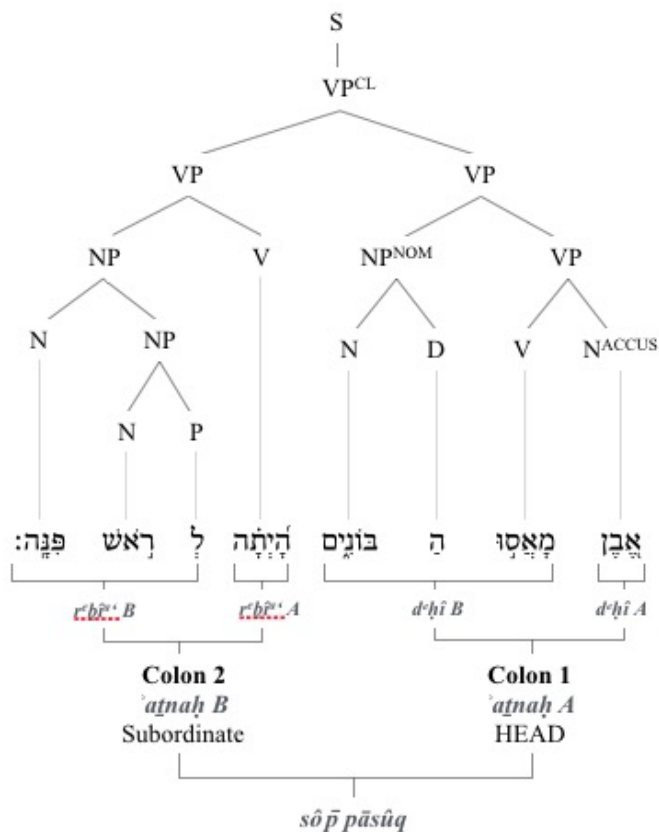
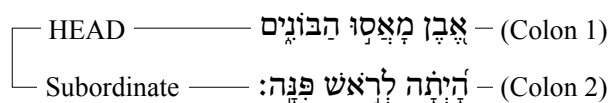


Figure 173: 118:22 Intercolon Relationship Diagram



3.6.4.22.1 Features of Cohesion

3.6.4.22.1.1 Grammatical-syntactic reiteration

- NP (e.g., הבונים and פנה לראש).
- *Qātal* Vs (e.g., מאסו and היתה).

3.6.4.22.1.2 Lexicogrammatical reiteration, collocation, and parallelism

– None.

3.6.4.22.1.3 Lexicosemantic reiteration, collocation, and parallelism

– אבן // פנה.

3.6.4.22.1.4 Pronominal references

– None.

3.6.4.22.1.5 Ellipsis

– None.

3.6.4.22.1.6 Conjunctions

– None.

3.6.4.22.1.7 Other forms of cohesion

– Balanced (3 + 3) metre.

3.6.4.22.2 Features of Deviation

3.6.4.22.2.1 Deviation through parallelism

– None.

3.6.4.22.2.2 Other forms of deviation

– None.

3.6.4.22.3 Foregrounded Elements

3.6.4.22.3.1 Foregrounding through reiteration and parallelism

– None.

3.6.4.22.3.2 Other forms of foregrounding

– Foregrounding of the N^{ACCUS} אבן through fronting.

– Foregrounding of the N^{ACCUS} אבן becoming the פנה through corresponding bookending.

3.6.4.22.4 Commentary

Verse 22 is a 3 + 3, HEAD + Subordinate bicolon structured around two VPs. The focus of the verse is the subject of the *qātal* V היתה that grammatically links the two cola. It is simultaneously the direct object of מאסו. With this, אבן and פנה create an inclusio around the verse thereby lending emphasis, once again, to אבן as the focus of the verse.

The verse itself is a metaphor illustrating why Y_{HWH} is praiseworthy. He is able to take that which is rejected by the world and make it the pinnacle of a work that transcends anything of the cosmos.²⁶³ On the controversy concerning whether ראש פנה is "cornerstone" or "capstone", Zenger notes,

The disputed question of which stone is meant by ראש פנה can be decided only in the context. Since the building is apparently not a new construction, and since the special stone is seen by the “onlookers,” it cannot be the “cornerstone of the foundation” or foundation stone; it must be a cornerstone in an upper part of the building that gives the structure particular security there, or, more probably in my opinion, the pediment or capstone that signals the completion of the building (cf. Zech 4:7).²⁶⁴

The only concern with Zenger's explanation is that reasoning through the perspective of onlookers may be taking the metaphor further than intended. The point is that God makes the marginalised central. For this reason, "keystone" is probably the best option.

²⁶³ For the argument that ראש פנה is a cap-stone and not a cornerstone see Hossfeld and Zenger, *Psalms* 3, 141.

²⁶⁴ Hossfeld and Zenger, *Psalms* 3, 241–242.

3.6.4.23 Text-Grammatical Analysis: 118:23

מֵאֵת יְהוָה הִיְתָה זֹאת הִיא נִפְלְאָת בְּעֵינֵינוּ:

From YHWH this has come to be. It is marvellous in our eyes.

Figure 174: 118:23 Constituency Tree

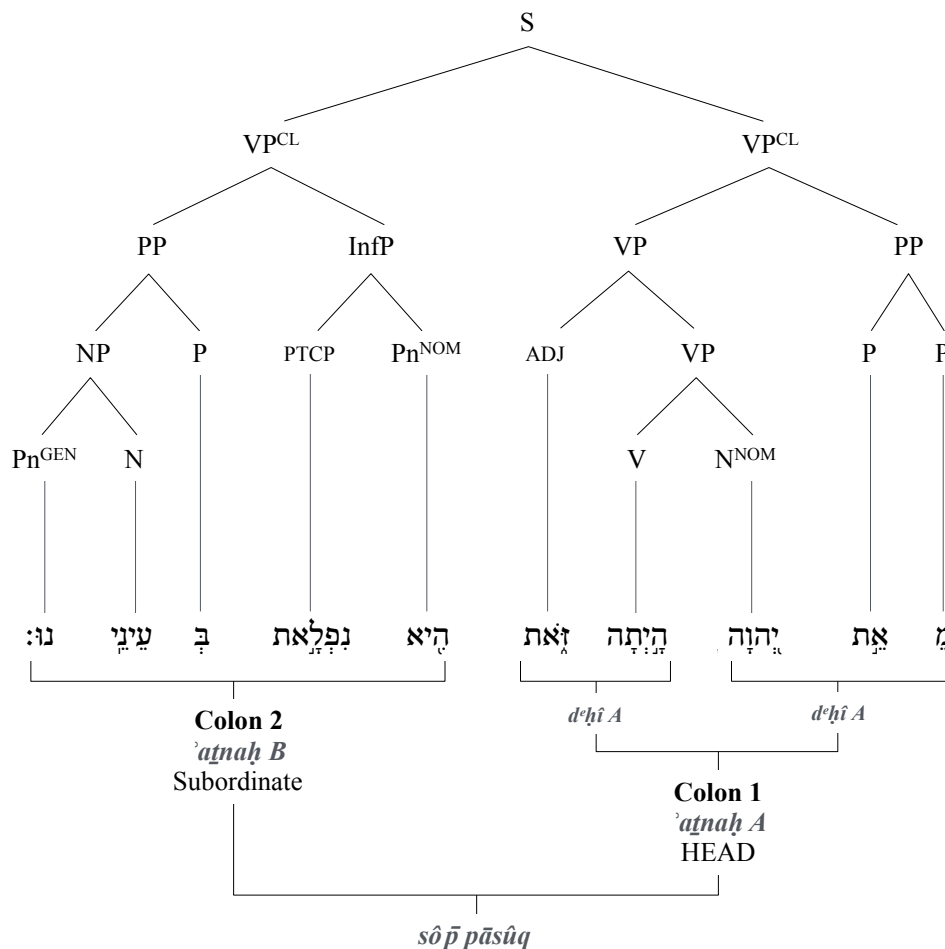
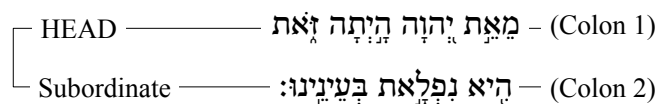


Figure 175: 118:23 Intercolon Relationship Diagram



3.6.4.23.1 Features of Cohesion

3.6.4.23.1.1 Grammatical-syntactic reiteration

- Pn (e.g., נוּ in עֵינֵינוּ).
- PP (e.g., מֵאֵת יְהוָה and בְּעֵינֵינוּ).

– VP^{CL} (e.g., **מאת יהוה היתה זאת**).

3.6.4.23.1.2 Lexicogrammatical reiteration, collocation, and parallelism

– None.

3.6.4.23.1.3 Lexicosemantic reiteration, collocation, and parallelism

– **זאת // היא**.

3.6.4.23.1.4 Pronominal references

– Antecedent: v. 22; referent: **זאת** and **היא**.

– Antecedent: worshippers; referent: **נו** in **עינינו**.

3.6.4.23.1.5 Ellipsis

– None.

3.6.4.23.1.6 Conjunctions

– None.

3.6.4.23.1.7 Other forms of cohesion

– Balanced (3 + 3) metre.

3.6.4.23.2 Features of Deviation

3.6.4.23.2.1 Deviation through parallelism

– None.

3.6.4.23.2.2 Other forms of deviation

– None.

3.6.4.23.3 Foregrounded Elements

3.6.4.23.3.1 Foregrounding through reiteration and parallelism

– None.

3.6.4.23.3.2 *Other forms of foregrounding*

- Foregrounding that the activity comes from Y_{HWH} through the fronting of the PP **מאת יהוה**.

3.6.4.23.4 **Commentary**

Verse 23 is a 3 + 3, HEAD + Subordinate bicolon structured around two VP^{CL}s. Deviation occurs on a macrolevel from the change in POV from the first person singular to the first person plural in the Pn^{GEN} suffix on **בעינינו**. This brings into direct focus the POV of the collective voice of the worshipping community. **לישועה** from the previous verse being the antecedent of the Pns **זאת היא** means that the fronting of the PP of colon 1 emphasises that salvation comes from Y_{HWH}. Cohesion occurs through the repetition of the perfect Vs **היתה** and **נפלאה** in each colon.

3.6.4.24 Text-Grammatical Analysis: 118:24

זֶה־הַיּוֹם עָשָׂה יְהוָה נִגִּילָה וְנִשְׂמְחָה בּוֹ:

This is the day in which YHWH has worked. Let us rejoice and be glad because of it.

Figure 176: 118:24 Constituency Tree

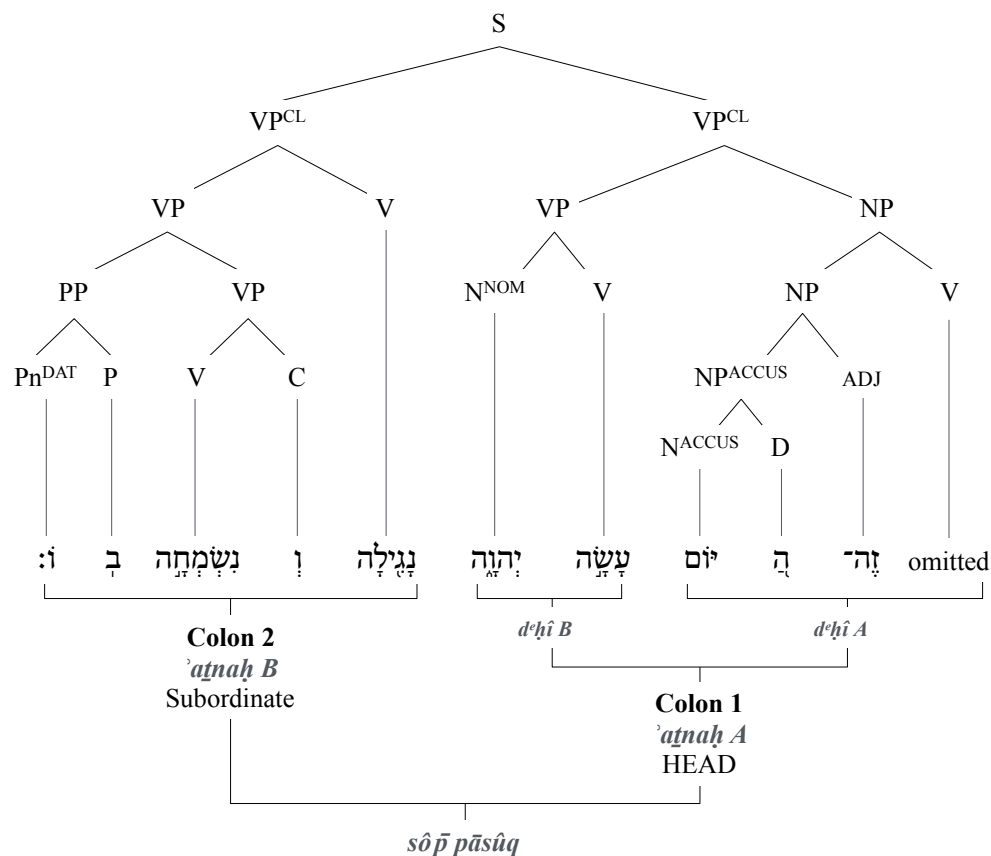
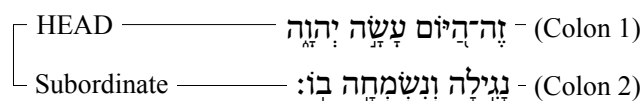


Figure 177: 118:24 Intercolon Relationship Diagram



3.6.4.24.1 Features of Cohesion

3.6.4.24.1.1 Grammatical-syntactic reiteration

- N (e.g., יוֹם).
- VP^{CL} (e.g., יְהוָה עָשָׂה יוֹם).

3.6.4.24.1.2 Lexicogrammatical reiteration, collocation, and parallelism

- None.

3.6.4.24.1.3 Lexicosemantic reiteration, collocation, and parallelism

– None.

3.6.4.24.1.4 Pronominal references

– Postcedent: יום; referent: זה and ו in בו.

3.6.4.24.1.5 Ellipsis

– None.

3.6.4.24.1.6 Conjunctions

– ו in ונשמחה.

3.6.4.24.1.7 Other forms of cohesion

– Balanced (3 + 3) metre.

3.6.4.24.2 Features of Deviation

3.6.4.24.2.1 Deviation through parallelism

– None.

3.6.4.24.2.2 Other forms of deviation

– None.

3.6.4.24.3 Foregrounded Elements

3.6.4.24.3.1 Foregrounding through reiteration and parallelism

– None.

3.6.4.24.3.2 Other forms of foregrounding

– None.

3.6.4.24.4 Commentary

Verse 24 is a 3 + 3, HEAD + Subordinate bicolon structured around two VP^{CL}s. The first person plural POV introduced in the previous verse is continued in v. 24 through ונשמחה and

נגילה. With this, זה is repeated from the previous verse, but not referring to לישועה; this time, it is paired with היום thereby linking "today" with both salvation and the work of YHWH.

3.6.4.25 Text-Grammatical Analysis: 118:25

אַנָּא יְהוָה הוֹשִׁיעָה נָּא אַנָּא יְהוָה הַצְלִיחָה נָּא:

Please, YHWH, save us! Please, YHWH, give us success!

Figure 178: 118:25 Constituency Tree

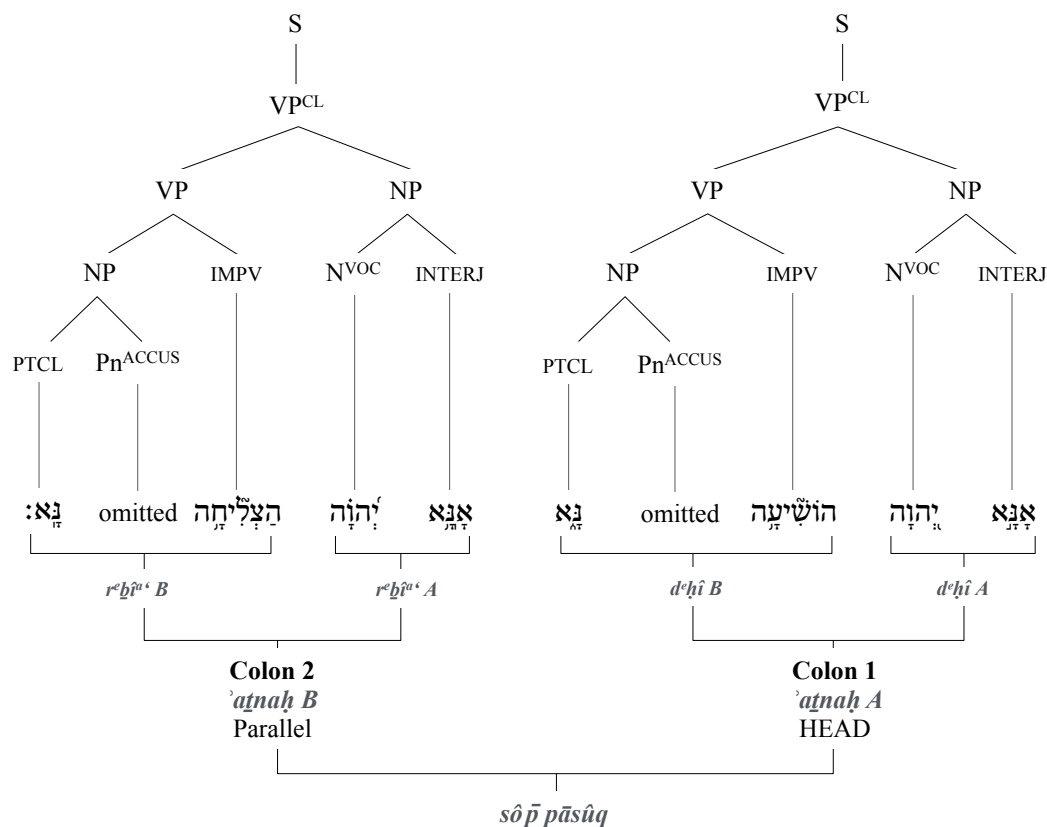
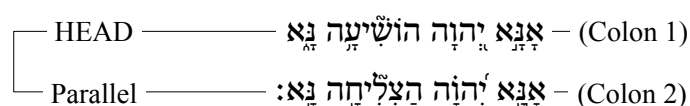


Figure 179: 118:25 Intercolon Relationship Diagram



3.6.4.25.1 Features of Cohesion

3.6.4.25.1.1 Grammatical-syntactic reiteration

– [VP^{CL} [NP [INTERJ] [N^{VOC}]] [VP [IMPV] [NP [Pn^{ACCUS}] [PTCL]]]] (e.g., אַנָּא יְהוָה הוֹשִׁיעָה נָּא אַנָּא יְהוָה הַצְלִיחָה נָּא).

3.6.4.25.1.2 Lexicogrammatical reiteration, collocation, and parallelism

– אַנָּא יְהוָה הוֹשִׁיעָה נָּא // אַנָּא יְהוָה הַצְלִיחָה נָּא.

– אנא יהוה.

– הושיעה נא // חצליחה נא.

3.6.4.25.1.3 Lexicosemantic reiteration, collocation, and parallelism

– אנא יהוה.

– נא.

– הושיעה // הצליחה.

3.6.4.25.1.4 Pronominal references

– None.

3.6.4.25.1.5 Ellipsis

– None.

3.6.4.25.1.6 Conjunctions

– None.

3.6.4.25.1.7 Other forms of cohesion

– Balanced (3 + 3) metre.

– First person POV.

3.6.4.25.2 Features of Deviation

3.6.4.25.2.1 Deviation through parallelism

– אנא יהוה הושיעה נא // אנא יהוה חצליחה נא.

3.6.4.25.2.2 Other forms of deviation

– None.

3.6.4.25.3 Foregrounded Elements

3.6.4.25.3.1 *Foregrounding through reiteration and parallelism*

- Foregrounding of the plea for salvation through the parallelism of אֲנִי יְהוָה הוֹשִׁיעָה נָא

אֲנִי יְהוָה חֲצִלִיחָה נָא //.

3.6.4.25.3.2 *Other forms of foregrounding*

- None.

3.6.4.25.4 Commentary

Verse 25 is a 3 + 3, HEAD + Parallel bicolon structured around two VP^{CL}s. Each colon is fronted with the NP אֲנִי יְהוָה and closes with a IMPV - PTCL VP^{CL}s. The only points of internal deviation within the bicolon are the IMPVS הוֹשִׁיעָה (colon 1) and הצִלִיחָה (colon 2) thereby combining the semantic domain of salvation with success. With this, v. 25 demonstrates a standard, intercolon synonymous semantic combination. The focus of the bicolon is the plea to Y_{HWH} for salvation and success evidenced in the two Vs הוֹשִׁיעָה and הצִלִיחָה and the repetition of the divine name (as opposed to one occurrence followed by a Pn in colon 2). The_{IN-}TERJ אֲנִי and PTCL נָא support that this is a request.

3.6.4.26 Text-Grammatical Analysis: 118:26

בְּרוּךְ הַבָּא בְּשֵׁם יְהוָה לְבָרְכֶנּוּכֶם מִבֵּית יְהוָה:

Blessed is the one who comes in the name of YHWH. We bless you from the house of YHWH.

Figure 180: 118:26 Constituency Tree

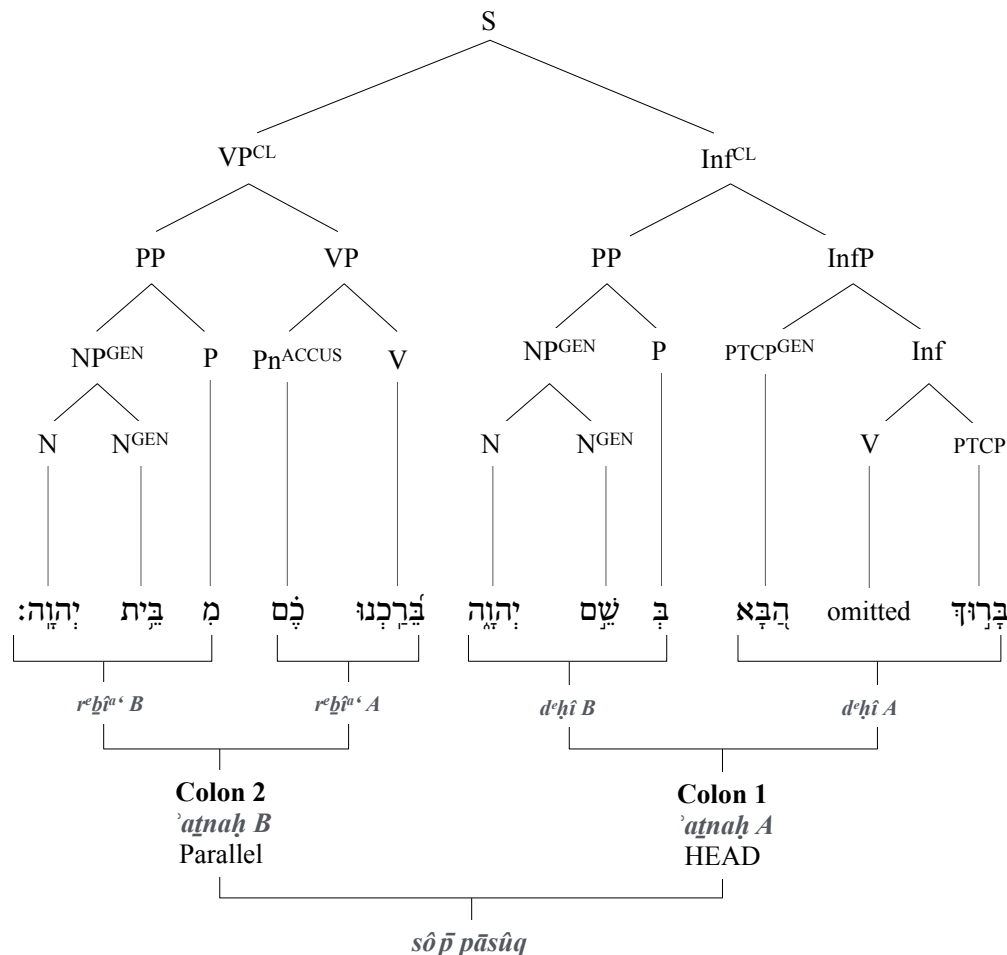
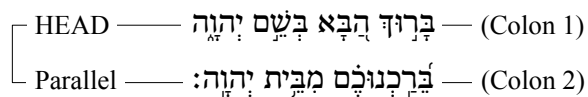


Figure 181: 118:26 Intercolon Relationship Diagram



3.6.4.26.1 Features of Cohesion

3.6.4.26.1.1 Grammatical-syntactic reiteration

- [NP^{GEN} [N^{GEN}] [N]] (e.g., *יהוה בית*).
- [PP [NP^{GEN} [N^{GEN}] [N]]] (e.g., *בשם יהוה* and *מבית יהוה*).

- PTCP (e.g, ברוך).

3.6.4.26.1.2 Lexicogrammatical reiteration, collocation, and parallelism

- ברוך הבא בשם יהוה // ברכנוכם מבית יהוה.
- בשם יהוה // מבית יהוה.
- ברוך הבא בשם יהוה // ברכנוכם.

3.6.4.26.1.3 Lexicosemantic reiteration, collocation, and parallelism

- יהוה.
- ברוך.

3.6.4.26.1.4 Pronominal references

- Antecedent: יהוה בשם יהוה; referent: כם in ברכנוכם.

3.6.4.26.1.5 Ellipsis

- None.

3.6.4.26.1.6 Conjunctions

- None.

3.6.4.26.1.7 Other forms of cohesion

- Balanced (4 + 4) metre.

3.6.4.26.2 Features of Deviation

3.6.4.26.2.1 Deviation through parallelism

- ברוך הבא בשם יהוה // ברכנוכם מבית יהוה.
- בשם יהוה // מבית יהוה.
- ברוך הבא בשם יהוה // ברכנוכם.

3.6.4.26.2.2 Other forms of deviation

- Change in V type (e.g., ברוך and ברכנו).

3.6.4.26.3 Foregrounded Elements

3.6.4.26.3.1 *Foregrounding through reiteration and parallelism*

- Foregrounding of the declaration of blessing in the cultic ritual through the reiteration of the root בִּרְךְ.
- Foregrounding of the presence of Y_{HWH} through the reiteration and parallelism of שֵׁם יְהוָה // בֵּית יְהוָה.

3.6.4.26.3.2 *Other forms of foregrounding*

- None.

3.6.4.26.4 Commentary

Verse 26 is a 4 + 4, HEAD + Parallel bicolon and picks up once again on the processional liturgy evidenced in the first common plural conjugation of בִּרְכֵנוּ along with the reference to a worshipper in the personal Pn suffix כֶּם. The PTCP הִבָּא in colon 1 also indicates the presence of one entering the temple (בֵּית יְהוָה). Both cola end with a PP containing the name of Y_{HWH} (colon 1: בְּשֵׁם יְהוָה; colon 2: מִבֵּית יְהוָה) thereby creating grammatical syntactic repetition holding the two cola together. With this is the root בִּרְךְ that fronts each colon making blessing the focus of the verse.

3.6.4.27 Text-Grammatical Analysis: 118:27

אֵל | יְהוָה וַיֵּאָר לָנוּ אֶסְרוּ־חַג בְּעִבְתָּיִם עַד־קַרְנוֹת הַמִּזְבֵּחַ:

YHWH is God and he has shined on us. Bind the sacrifice with cords to the horns of the altar.

Figure 182: 118:27 Constituency Tree

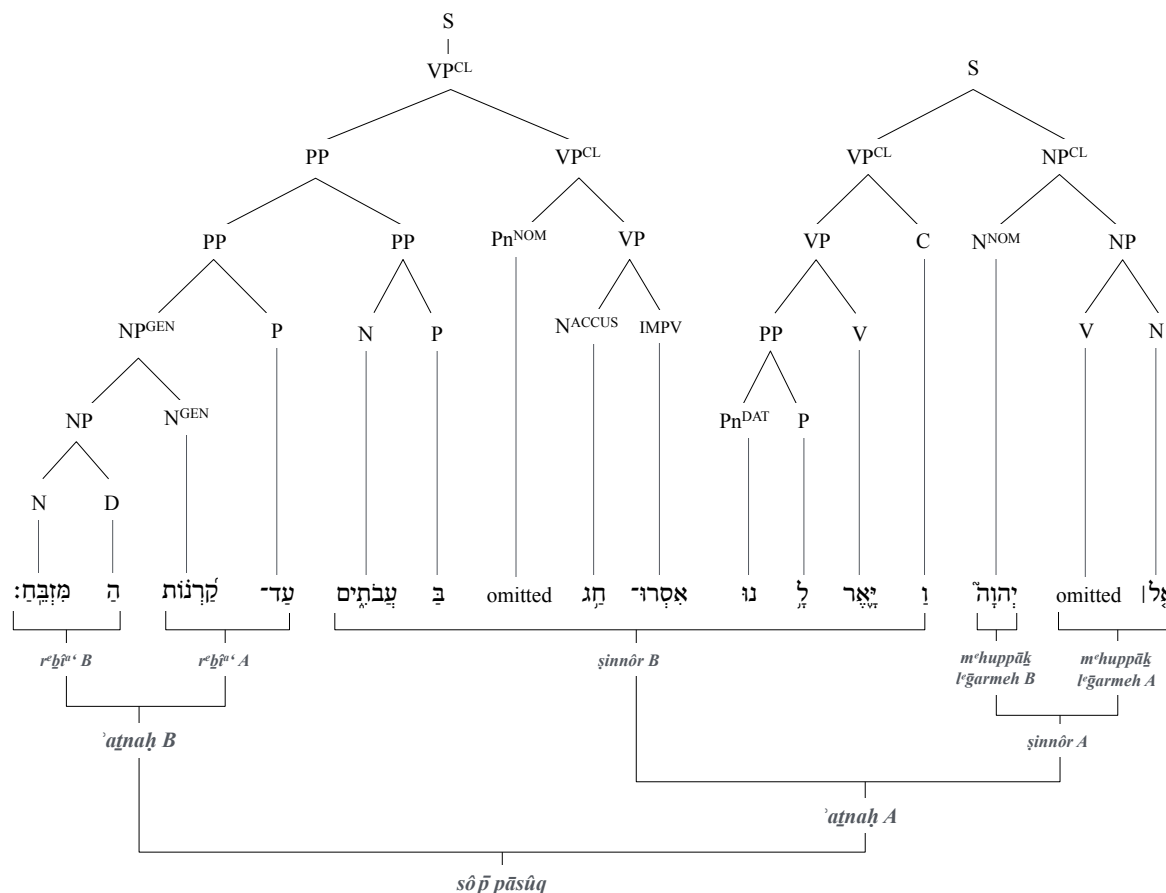


Figure 183: 118:27 Intercolon Relationship Diagram



3.6.4.27.1 Features of Cohesion

3.6.4.27.1.1 Grammatical-syntactic reiteration

– N (e.g., אֵל, יְהוָה, and חַג).

– PP (e.g., לָנוּ).

- VP (e.g, ויאר לנו and אסרו־חג).

3.6.4.27.1.2 Lexicogrammatical reiteration, collocation, and parallelism

- None.

3.6.4.27.1.3 Lexicosemantic reiteration, collocation, and parallelism

- None.

3.6.4.27.1.4 Pronominal references

- Antecedent: worshippers: referent: לנו in נו.

3.6.4.27.1.5 Ellipsis

- None.

3.6.4.27.1.6 Conjunctions

- ויאר in ו.

3.6.4.27.1.7 Other forms of cohesion

- None.

3.6.4.27.2 Features of Deviation

3.6.4.27.2.1 Deviation through parallelism

- None.

3.6.4.27.2.2 Other forms of deviation

- Unbalanced (2 + 2; 3 + 2) metre.
- Shift from *qātal* V (יאר) to *yiqtol* V (אסרו).

3.6.4.27.3 Foregrounded Elements

3.6.4.27.3.1 Foregrounding through reiteration and parallelism

- None.

3.6.4.27.3.2 Other forms of foregrounding

- Foregrounding of the cultic ritual through change in pov.

3.6.4.27.4 Commentary

Verse 27 is 2 + 2, 3 + 2, HEAD¹[Phrase¹ + Phrase²] + HEAD²[Phrase¹ + Phrase²] bicolon fronted with the NP אל יהוה. This fronted NP is expanded in the remainder of the line with the continuation of the processional liturgy being carried through from the preceding verses through the maintaining of the first common plural POV. The one who comes in the name of YHWH in the preceding verse is specific here as one who has come with the sacrifice that is to be bound to the altar. The progression, then, is confession + command.

3.6.4.28 Text-Grammatical Analysis: 118:28

אֵלֵי אַתָּה וְאֵדָדְךָ אֱלֹהֵי אֲרוֹמָמְךָ:

You are my God and I will give you thanks. My God, I will extol you.

Figure 184: 118:28 Constituency Tree

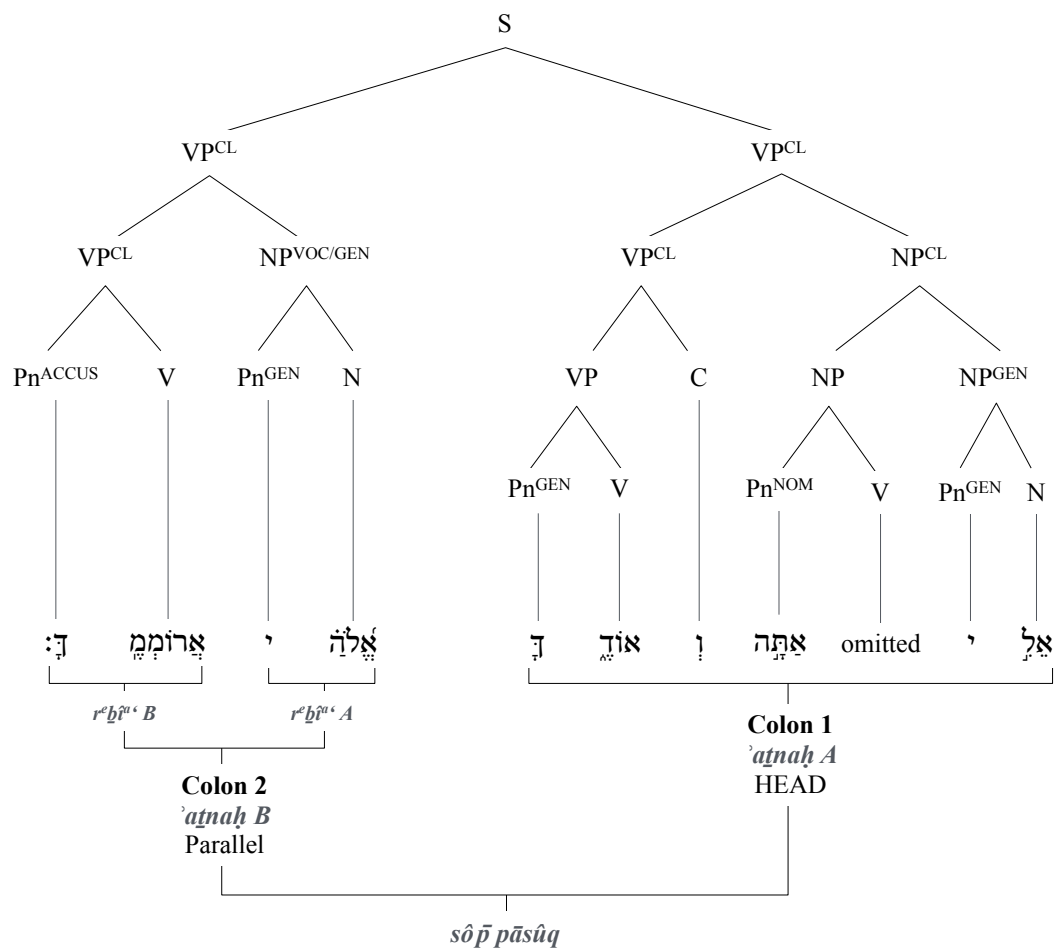


Figure 185: 118:28 Intercolon Relationship Diagram



3.6.4.28.1 Features of Cohesion

3.6.4.28.1.1 Grammatical-syntactic reiteration

– [NP^{GEN} [N] [Pn^{GEN}]] (e.g., אֵלֵי).

– *Yiqtol* Vs (e.g., אֵדָדְךָ).

3.6.4.28.1.2 Lexicogrammatical reiteration, collocation, and parallelism

– אודך // ארוממך –

– אלי // אלהי –

3.6.4.28.1.3 Lexicosemantic reiteration, collocation, and parallelism

– אל // אלהי –

– דך // אתה –

– י –

3.6.4.28.1.4 Pronominal references

– Antecedent: the psalmist; referent: י in אלי and אלהי.

– Antecedent: יהוה; referent: דך in ארוממך, אודך, and אתה.

3.6.4.28.1.5 Ellipsis

– None.

3.6.4.28.1.6 Conjunctions

– ו in אודך.

3.6.4.28.1.7 Other forms of cohesion

– First person POV address to Y_{HWH}.

– Word-order reiteration.

3.6.4.28.2 Features of Deviation

3.6.4.28.2.1 Deviation through parallelism

– אודך // ארוממך –

– אלי // אלהי –

3.6.4.28.2.2 Other forms of deviation

– Unbalanced (3 + 2) metre.

3.6.4.28.3 Foregrounded Elements

3.6.4.28.3.1 *Foregrounding through reiteration and collocation*

- Foregrounding of the psalmist's vow to worship through the reiteration and parallelism of אודך // ארוממך.
- Foregrounding of the covenant vow between the psalmist and Y_{HWH} in the reiteration of the first person Pn^{GEN} (י).

3.6.4.28.3.2 *Other forms of foregrounding*

- Foregrounding of the covenant vow between the psalmist and Y_{HWH} through the fronting of the phrases אלהי and אלי.

3.6.4.28.4 Commentary

Verse 28 is a 3 + 2, HEAD + Parallel bicolon that switches from the first person plural back to the first person singular thereby taking up the perspective, once again, of the individual worshipper. Fronting the bicolon is אלי which lends particular attention to the fact that God, who is Y_{HWH} (the HEAD of the previous verse) is also the saving God of the individual. The HEAD of v. 27, then, is both semantically and grammatically parallel with the HEAD of v. 28 as they are both NPs. Internal deviation occurs moving from אלי in colon 1 to אלהי in colon 2. There is semantic combination creating cohesion from colon 1 to colon 2 through the *yiqtol* Vs אודך and ארוממך, both comprising the second person Pn^{ACCUS}.

3.6.4.29 Text-Grammatical Analysis: 118:29

הוֹדוּ לַיהוָה בִּי־טוֹב כִּי לְעוֹלָם חֶסֶדוֹ:

Give thanks to YHWH, for he is good. Yes! Eternal is his steadfast love.

Figure 186: 118:29 Constituency Tree

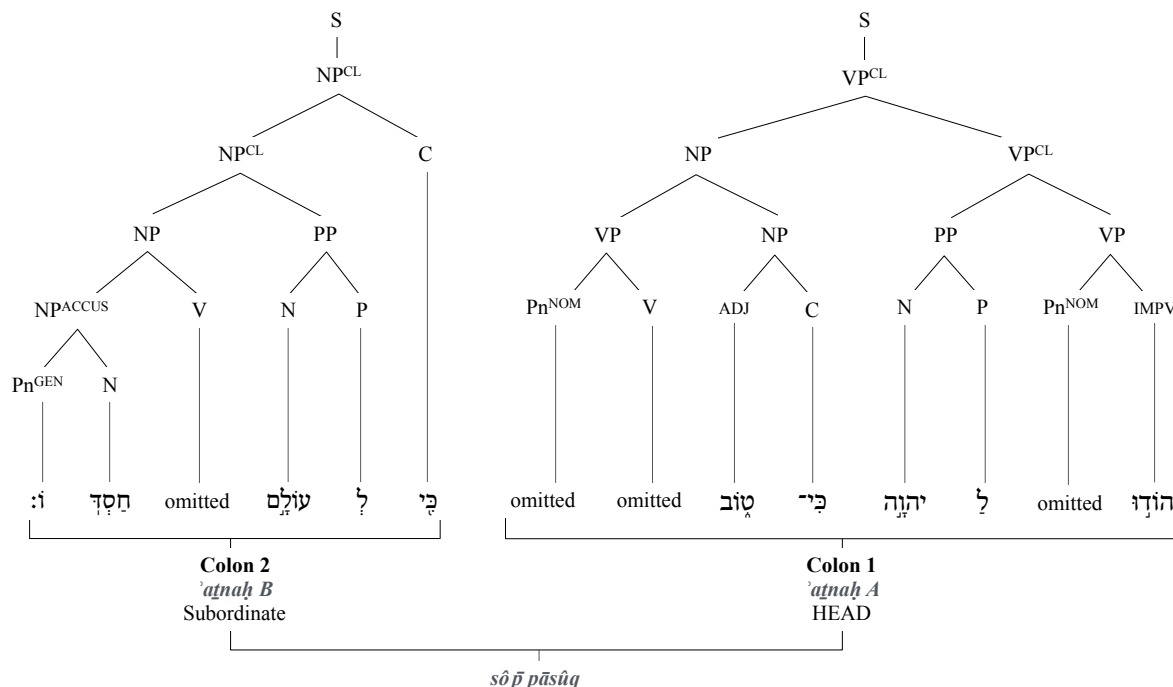
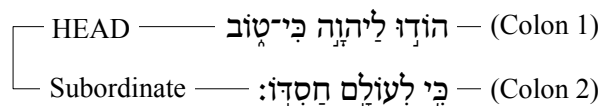


Figure 187: 118:29 Intercolon Relationship Diagram



3.6.4.29.1 Features of Cohesion

3.6.4.29.1.1 Grammatical-syntactic reiteration

- C (e.g., כי).
- N (e.g., עולם, יהוה, and חסד).
- [PP [P] [N]] (e.g., ליהוה).

3.6.4.29.1.2 Lexicogrammatical reiteration, collocation, and parallelism

- בִּי־טוֹב // כִּי לְעוֹלָם חֶסֶדוֹ.

3.6.4.29.1.3 Lexicosemantic reiteration, collocation, and parallelism

- טוֹב // חֶסֶד.

– ל.

– בי.

3.6.4.29.1.4 Pronominal references

– Antecedent: יהוה; referent: ו in חסדו.

3.6.4.29.1.5 Ellipsis

– Pn^{NOM} in the phrase בי־טוב.

3.6.4.29.1.6 Conjunctions

– בי.

3.6.4.29.1.7 Other forms of cohesion

– Balanced (3 + 3) metre.

3.6.4.29.2 Features of Deviation

3.6.4.29.2.1 Deviation through parallelism

– בי־טוב // בי לעולם חסדו.

3.6.4.29.2.2 Other forms of deviation

– None.

3.6.4.29.3 Foregrounded Elements

3.6.4.29.3.1 Foregrounding through reiteration and parallelism

– Foregrounding of the quality of Y_{HWH} through the parallelism of בי לעולם // בי־טוב

חסדו.

3.6.4.29.3.2 Other forms of foregrounding

– None.

3.6.4.29.4 Commentary

Verse 29 is a 3 + 3, HEAD + Subordinate bicolon. As the last verse of the poem, v. 29 forms an inclusio with v. 1. For details see §3.6.4.1

3.6.5 Macrostructural Analysis: 118

3.6.5.1 Macrostructure Overview: 118

- A. Stanza 1: Opening Hymnic Imperative: Give Thanks to YHWH (vv. 1–4)
 - 1. Strophe 1: Opening Hymnic Imperative (v. 1)
 - 2. Strophe 2: Congregational Call to Praise (vv. 2–4)
- B. Stanza 2: The Testimony of the One Who Comes in the Name of YHWH (vv. 5–18)
 - 1. Strophe 1: Reason for Praise: YHWH is the Best Refuge (vv. 5–13)
 - a. YHWH is on My Side (vv. 5–7)
 - b. It is Better to Take Refuge in YHWH (vv. 8–9)
 - c. I Cut Them Off in the Name of YHWH (vv. 10–13)
 - 2. Strophe 2: Declaration of Praise: The Right Hand of YHWH Does Valiantly (vv. 14–18)
 - a. YH is My Strength and Song (vv. 14–16)
 - b. I Will Not Die, Indeed I Will Live (vv. 17–18)
- C. Stanza 3: Cultic Ritual Performance: This Is the Gate to YHWH (vv. 19–28)
 - 1. Strophe 1: Open the Gates (vv. 19–21)
 - 2. Strophe 2: The Lord's Wonderful Salvation (vv. 22–24)
 - 3. Strophe 3: Salvation Request (v. 25)
 - 4. Strophe 4: Presentation of the Offering (vv. 26–27)
 - 5. Strophe 5: Final Confession: I Will Extol My God (v. 28)
- D. Stanza 4: Closing Hymnic Imperative: Give Thanks to YHWH (v. 29)

The view here is in agreement with Zenger (and DeClaissé-Walford²⁶⁵) that Psalm 118 can be divided into four stanzas, with the liturgical forms being the primary criterion for

²⁶⁵ deClaissé-Walford, “Book Five of the Psalter”, 865.

delineation.²⁶⁶ The opening (vv. 1–4) and closing stanzas (v. 29) demonstrate congregational antiphonal characteristics, while stanza 2 (vv. 5–18) and stanza 3 (vv. 19–28) are more of a confession of the worshipper articulating the reason for praise, namely, Y_{HWH}'s saving work in the life of the people of God.

By way of overview, stanza 1 (vv. 1–4) is the opening hymnic IMPV that can be divided between the global call to praise (v. 1) followed by the call to praise among those present in the assembly (vv. 2–4). Stanza 2 (vv. 5–18) comprises the testimony of individual over the collective (through the POV shifting to the first person) that provides the reason for praise as well as declaration of trust (vv. 8–9). The individual's testimony of Y_{HWH}'s saving work closes with a declaration of praise (vv. 14–18). Stanza 3 is the cultic ritual performance, yet maintains the POV of the individual, albeit with a shift to the collective voice at the close of the stanza, which prepares for the final hymnic IMPV to the congregation.

Terrien identifies a chiasmic structure, making vv. 13–14 at the centre of the chiasm and the "core strophe".²⁶⁷ Terrien is correct in that the poem is bookended with the הודו ליהוה and the בִּיטוֹב כִּי לַעֲוֹלָם חֶסֶד, however, there is no clear correspondance between the first set of three strophes and last set of three strophes making up the body of the poem as Terrien suggests.

Terrien writes:

The ascending strophes (vv. 1–12) alternate the invitation to praise (vv. 1–4) with an individual lament (vv. 5–7) and two complaints (vv. 8–9 and 10–12). Then comes the core strophe (vv. 13–14) on the triumphant affirmation, “The Lord is my strength.” Finally the descending strophes renew the invitation to collective praise and relate it to the Lord’s right hand (vv. 15–18), the pilgrims’ request for the gates of the temple to

²⁶⁶ Hossfeld and Zenger, *Psalms* 3, 233.

²⁶⁷ Terrien, *The Psalms*, 783.

open (vv. 19–21), and the entry into the sanctuary with the remark on the cornerstone (vv. 22–24).²⁶⁸

The view here is that Terrien is not altogether wrong in his assessment. However, for there to be a proper chiasm each strophe in the first half of the body of the poem must have a direct correspondence (more direct than what Terrien identifies) to the strophes in the second half.

²⁶⁸ Ibid., 783.

3.6.5.2 Stanza 1: Opening Hymnic Imperative: Give Thanks to YHWH (vv. 1–4)

A. Stanza 1: Opening Hymnic Imperative: Give Thanks to YHWH (vv. 1–4)

1. Strophe 1: Opening Hymnic Imperative (v. 1)
2. Strophe 2: Congregational Call to Praise (vv. 2–4)

3.6.5.2.1 Features of Cohesion

3.6.5.2.1.1 Grammatical-syntactic reiteration

- C (e.g., **כי** (vv. 1–4)).
- NP^{CL} (e.g., **כי לעולם חסדו**).
- [NP^{GEN} [N] [Pn^{GEN}]] (e.g., **חסדו** (vv. 1–4)).
- Directive Vs (e.g., **הודו** (v. 1); **יאמר־נא** (vv. 2–4)).

3.6.5.2.1.2 Lexicogrammatical reiteration, collocation, and parallelism

- **כי לעולם חסדו** (vv. 1–4).
- **יאמר־נא ישראל // יאמר־נא בית־אהרן // יראי יהוה** (vv. 2–4).

3.6.5.2.1.3 Lexicosemantic reiteration, collocation, and parallelism

- **אמר** (vv. 2, 3, and 4).
- **כי** (vv. 1–4).
- **ל** (vv. 1–4).
- **עולם** (vv. 1–4).
- **חסד** (vv. 1–4).
- **ישראל // בית־אהרן // יראי יהוה** (vv. 2–4).
- **טוב // חסד** (vv. 1–4).

3.6.5.2.1.4 Pronominal references

- Antecedent: YHWH; referent: **י** in **חסדו**.

3.6.5.2.1.5 *Ellipsis*

- None.

3.6.5.2.1.6 *Conjunctions*

- כִּי (vv. 1–4).

3.6.5.2.1.7 *Other forms of cohesion*

- Word-order reiteration.
- Balanced (3 + 3) metre (vv. 1–4).

3.6.5.2.2 **Features of Deviation**

3.6.5.2.2.1 *Deviation through and parallelism*

- יִרְאֵי יְהוָה // בֵּית־אֲרֶחֶן // יִשְׂרָאֵל (vv. 2–4).
- Change in directive Vs through the shift from IMPV in v. 1 to jussives in vv. 2–4.

3.6.5.2.2.2 *Other forms of deviation*

- HEAD + Subordinate intercolon relationship structure in v. 1 followed by three subsequent HEAD[Phrase¹ + Phrase²] structures.

3.6.5.2.3 **Foregrounded Elements**

3.6.5.2.3.1 *Foregrounding through reiteration and parallelism*

- Foregrounding of Y_{HWH}'s everlasting חֶסֶד through repetition.
- Urgency of worship expressed through the reiteration of directive Vs (הוֹדוּ and יֹאמְרוּ־גֹאֲלָם).
- Foregrounding of the importance of all of God's covenant people to worship him through the mentioning of all groups (יִרְאֵי יְהוָה, יִשְׂרָאֵל, and בֵּית־אֲרֶחֶן).

3.6.5.2.3.1 *Other forms of foregrounding*

- Each worshipping community is foregrounded through the verseline-by-verseline deviation therein.

3.6.5.2.4 **Commentary**

Stanza 1 can be divided into two strophes: (1) v. 1, and (2) vv. 2–4. The first is the opening hymnic IMPV that frames the poem in tandem with the closing hymnic IMPV of v. 29. The opening and closing verselines are set apart as separate strophes in their stanzas by the IMPV הוֹדוּ thereby making the root ידה a core chord in the meta-theme of the poem. Also marking v. 1 as a unique strophe is the HEAD + Subordinate intercolon relationship structure which deviates from the HEAD[Phrase¹ + Phrase²] of strophe 2 (vv. 2–4). Stanza 1's unity is marked through strong lexicogrammatical reiteration manifest in the repetition of the phrases: (1) בִּי לְעוֹלָם חֶסֶד, and (2) יֹאמְרֵנָּה. This feature of cohesion is accompanied by lexicosemantic parallelism in the various terms used to describe the covenant people of Y_{HWH}. Each group comes into focus with their mention against the background of the reiteration of the VP יֹאמְרֵנָּה. Also foregrounded is the חֶסֶד of Y_{HWH} through repetition.

3.6.5.3 Stanza 2: The Testimony of the One Who Comes in the Name of Y_{HWH} (vv. 5–18)

B. Stanza 2: The Testimony of the One Who Comes in the Name of Y_{HWH} vv. 5–13)

1. Strophe 1: Reason for Praise: Y_{HWH} is the Best Refuge (vv. 5–13)
 - a. Y_{HWH} is on My Side (vv. 5–7)
 - b. It is Better to Take Refuge in Y_{HWH} (vv. 8–9)
 - c. I Cut Them Off in the Name of Y_{HWH} (vv. 10–13)
2. Strophe 2: Declaration of Praise: The Right Hand of Y_{HWH} Does Valiantly (vv. 14–18)
 - a. Y_H is My Strength and Song (vv. 14–16)
 - b. I Will Not Die, Indeed I Will Live (vv. 17–18)

3.6.5.2.1 Features of Cohesion

3.6.5.2.1.1 Grammatical-syntactic reiteration

- C (e.g., גם (v. 11); כי (vv. 11 and 17); ו in ואספר (v. 17)).
- [InfP [P] [Inf^{CON}]] (e.g., לחסות (vv. 8 and 9); מבטח (v. 9)).
- N (e.g., מרחב (v. 5); מצר (v. 5); יה (vv. 5, 17, and 18); יהוה (v. 6); אדם (v. 6); מות (v. 18)).
- NP (e.g., עזרי (v. 7); ואני (v. 7); כל-גוים (v. 10); כאש קוצים (v. 12); כדבורים (v. 12); ישועה (v. 14); עזי (v. 14); זמרת (v. 14)).
- [NP^{GEN} [N^{GEN}] [N]] (e.g., קול רנה (v. 15); ימין יהוה (v. 16)).
- Pn^{ACCUS} (e.g., אמילם (vv. 10 and 12); סבבוני (v. 10); סבוני (v. 12)).
- PP (e.g., לי (vv. 6 and 7); בשנאי (v. 7); ביהוה (vv. 8 and 9); באדם (v. 8); בנדיבים (v. 9)).
- [VP [V] [Pn^{ACCUS}]] (e.g., אמילם (v. 10); אזורני (v. 13); דחיתני (v. 13); נתנני (v. 18); יסרני (v. 18)).
- *Qātal* Vs (e.g., ענני (v. 5); קראתי (v. 5); סבבוני (vv. 11 and 12); סבבוני (v. 11); דעכו (v. 18)).

12); עזרני (v. 13); דחיתני (v. 13); 12).

– *Yiqṭōl* Vs (e.g., אירא (v. 6); יעשה (v. 6); אמות (v. 17)).

– VP^{CL} (e.g., ענני במרחב יה (v. 5); מן־המצר קראתי יה (v. 5); סבובי (v. 10); כל־גוים סבבובי (v. 10);

לא אמות כ־אחיה (v. 17); יהוה עזרני (v. 13); בשם יהוה כי אמילם (v. 11); גס־סבבובי

יסר יסרני יה (v. 18)).

3.6.5.2.1.2 Lexicogrammatical reiteration, collocation, and parallelism

– לא אירא // מה־יאשה לי אדם (v. 6).

– טוב לחסות ביהוה מבטח באדם // טוב לחסות ביהוה מבטח בנדיבים (v. 9).

– יהוה לי (vv. 6–7).

– מבטח אדם // מבטח בנדיבים (vv. 8–9).

– בשם יהוה כי אמילם (vv. 10–11).

– כל־גוים סבבובי // סבובי גס־סבבובי // סבובי כדבורים (vv. 10–12).

– ענני במרחב יה // ויהוה עזרני (vv. 5 and 13).

– עזי וזמרי יה ויה־לי לישועה // קול רנה וישועה באהלי צדיקים (vv. 14–15a and b).

– ימין יהוה רוממה // ימין יהוה עשה חיל (vv. 15 and 16).

– לא אמות // אחיה // ולמות לא נתנני (v. 17 and 18b).

3.6.5.2.1.3 Lexicosemantic reiteration, collocation, and parallelism

– יהוה (vv. 6, 7, 8, 9, 10, 11, 12, and 13).

– יה (v. 5).

– לי (vv. 6 and 7).

– בטח (vv. 8 and 9).

– טוב (vv. 8 and 9).

– לחסות (vv. 8 and 9).

– שם יהוה (vv. 8–9).

- אמילם (vv. 10–12).
- כי (vv. 10, 11, and 12).
- סבב (vv. 10, 11, and 12).
- אדם // נדיבים // שנאי // גוים (vv. 7, 7, 8, 9, and 10).
- ישועה (vv. 14 and 15).
- עשה (vv. 15, 16, and 17).
- ימין יהוה (vv. 15 and 16).
- לא (vv. 17 and 18).
- יהוה // יה (vv. 14, 15, 16, 17, and 18).
- עשה (vv. 15, 16, and 17).
- חיל (vv. 15 and 16).
- The psalmist // צדיקים (v. 15).
- עזי // זמרת // ישועה // יהוה // ימין יהוה (v. 14).
- קול רנה (v. 15a) // זמרת (v. 14a).
- עזי // יה // זמרת (v. 14).

3.6.5.2.1.4 Pronominal references

- Antecedent גוים (v. 10); referent: אמילם (v. 10, 11, and 12); סבו (v. 11 and 12); סבבו (v. 11); דעכו (v. 12).
- Antecedent: the psalmist (v. 5); referents: ענני (v. 5), לי (v. 6 and 7), אירא (v. 6), עזרי (v. 7), אני (v. 7), אראה (v. 7), שנאי (v. 7), סבבוני (v. 10 and 11), אמילם (v. 10, 11, and 12), סבוני (v. 11 and 12), דחיתני (v. 13), עזרני (v. 13), and עזי (v. 14a), לי (v. 14b), נתנני (v. 18).

3.6.5.2.1.5 Ellipsis

- None.

3.6.5.2.1.6 Conjunctions

- גם (v. 11); כי (vv. 11 and 17); ו (v. 17).

3.6.5.2.1.7 Other forms of cohesion

- First person POV.

3.6.5.2.2 Features of Deviation

3.6.5.2.2.1 Deviation through parallelism

- Change from יה to יהוה from v. 5 to v. 6.
- Shift from first person singular V conjugation in colon 1 of v. 5 (קראתי) to third person singular in colon 2 (ענני).
- יהי־לי לישועה // קול רנה וישועה באהלי צדיקים (vv. 14 and 15).
- לא אמות // אחיה // למות לא נתנני (vv. 17 and 18).
- ימין יהוה עשה חיל // ימין יהוה רוממה (vv. 15 and 16).

3.6.5.2.2.2 Other forms of deviation

- HEAD¹ + HEAD² bicolon pattern interrupted through the HEAD¹ + Parallel + HEAD² tricolon in v. 12.
- Standard verbal predication pattern interrupted by the rhetorical question מה־יעשה לי אדם (v. 6).
- Shift from Y_{HWH} as subject to psalmist as subject.

3.6.5.2.3 Foregrounded Elements

3.6.5.2.3.1 Foregrounding through reiteration and parallelism

- Repetition of ימין יהוה עשה חיל foregrounds the saving work of Y_{HWH}.
- Reiteration of the semantic value of לא אמות as well as the first person POV foregrounds the psalmist's personal testimony of the saving work of Y_{HWH}.

- Reiteration of the semantic value of *קול רנה וישועה באהלי צדיקים* foregrounds that it is the righteous whom Y^{HWH} saves and the joy that comes as a result.

3.6.5.2.3.2 *Other forms of foregrounding*

- The fronted PP in v. 5 accentuates the gravity of the psalmist's distress out of which he calls for Y^{HWH}'s help.
- Rhetorical question in v. 6 foregrounds trust in Y^{HWH}.
- Tricolon among a series of bicola in v. 12 that brings to a climax a third and final repetition of the phrase *בשם יהוה כי אמילם*.
- The demise of the psalmist's enemies accentuated through the additional colon in v. 12 composed of a simile (*דעכו כאש קוצים*).
- The central placement of strophe 2 (vv. 8–9) brings its content into focus with strophes 1 and 3 playing supporting roles of the declaration than *טוב לחסות יהוה מבטח* *בנדיבים*.

3.6.5.2.4 **Commentary**

Stanza 2 is composed of two strophes: (1) vv. 5–13 and (2) vv. 14–18, and centres on the confession of faith in Y^{HWH} even through distress. The unity of each strophe is evident through both semantic and grammatical-syntactic features of the text. At large, the unity of the stanza itself is evidenced through the repetition of the tetragrammaton (or an abbreviated form) in combination with the singular theme of the psalmist's deliverance from his enemies at the hand of Y^{HWH}, and the first person POV. Also marking the stanza is the repetitious use of bicola, various combinations of synonymous semantic parallelism, and the subsequent repetition of phrases, namely: (1) *יהוה לי* (vv. 6–7), (2) *טוב לצסות ביהוה* (vv. 8–9), *בשם יהוה כי אמילם* (vv. 10–12), *סבבוי* (vv. 11–12), and *סבבוי* (vv. 10–11). These subsequent phrase repetitions not only mark the unity of the stanza (macrostructure cohesion), but also mark the unity of

each strophe therein (internal deviation).

The first strophe in stanza 2 (vv. 5–13) is characterised by the repetition of the phrase *יהוה לי* (vv. 6–7) which is framed by the context of distress detailed in v. 5. The psalmist, then, is confessing his faith and obedience even in the midst of distress. Verse 5, as the opening verseline, stands apart as the HEAD of the strophe with its HEAD¹ + HEAD² intercolon relationship structure which is different from the two subsequent verselines in the strophe. Both vv. 6–7 demonstrate a HEAD + Parallel structure but with v. 6 including a HEAD[Phrase¹ + Phrase²] in the first colon of the verseline.

Strophe 2 is the centre focus of the stanza. Strophes 1 and 3, therefore, play supporting roles to the declaration that *טוב לחסות יהוה מבטח בנדיבים*. Strophe 2 follows strophe 1's confession of faith with the declaration that it is better to trust in YHWH than in human might. Its unity (vv. 8–9) comes through the repetition of the phrase ...*טוב לחסות ביהוה מבטח*, which creates the HEAD[Phrase¹ + Phrase²] intercolon relationship structure. Internal deviation occurs through the shift from *באדם* in colon 2 of v. 8 to *בנדיבים* in colon 2 of v. 9.

Strophe 3 (vv. 10–13) is semantically similar to strophe 1 in that it takes up once again the theme of faith, yet it is unique in that the psalmist recounts his testimony of deliverance from being completely surrounded by enemies. Strophe 3, then, attests to the truth of strophes 2 and 1. The first two verselines of strophe 3 are marked by a repeated HEAD¹ + HEAD² intercolon relationship pattern (vv. 10–11). The dominant cohesive features of strophe 3 are (1) the repetition of the verbal root *סבב* (v. 10–12), and (2) the phrase *בשם יהוה כי אמילם*. Verse 12 stands apart as a tricolon amongst a series of bicola thereby deviating from the pattern to foregrounding and bringing to a climax the third and final occurrence of the phrase *בשם יהוה כי אמילם*.

In vv. 14–16 and vv. 17–18, the central semantic thrust is the personal saving work of YHWH in the lives of the righteous, which results in praise. This theme comes through espe-

cially by way of the lexicogrammatical reiteration of the Inf^{CL} **חיל יהוה עשה** which is the dominant cohesive feature of the stanza at large, but especially vv. 14–16. The unity of section two is found in the first person singular Vs of v. 17 and the semantic value of the lexicogrammatical parallelism of **לא אמות**.

3.6.5.4 Stanza 3: Cultic Ritual Performance: This Is the Gate to Y_{HWH} (vv. 19–28)

D. Stanza 3: Cultic Ritual Performance: This Is the Gate to Y_{HWH} (vv. 19–28)

1. Strophe 1: Open the Gates (vv. 19–21)
2. Strophe 2: The Lord's Wonderful Salvation (vv. 22–24)
3. Strophe 3: Salvation Request (v. 25)
4. Strophe 4: Presentation of the Offering (vv. 26–27)
5. Strophe 5: Final Confession: I Will Extol My God (v. 28)

3.6.5.4.1 Features of Cohesion

3.6.5.4.1.1 Grammatical-syntactic reiteration

- NP^{GEN} (e.g., אלי (v. 28); בית יהוה (v. 26); שם יהוה (v. 26); בית יהוה (v. 26)).
- PP (e.g., לי (v. 19); בם (v. 19); ליהוה (v. 20); בו (v. 20); לנו (v. 27)).
- VP^{CL} (e.g., אבא־אודה יה (v. 19); אודך (v. 21); מאת יהוה היתה זאת (v. 23); זה־היום עשה יהוה (v. 23)).
- *Yiqṭōl* Vs (e.g., אבא (v. 19); אודה (v. 19); אוד (v. 21); אודך (v. 28)).

3.6.5.4.1.2 Lexicogrammatical reiteration, collocation, and parallelism

- צדיקים יבאו בו // אבא־בם (vv. 19 and 20).
- שער־ליהוה // שער־צדק (vv. 19 and 20).
- אנא יהוה הושיעה נא // אנא יהוה הצליחה נא (v. 25).
- אלי אתה // אלהי (v. 28).
- אודך // ארוממך (v. 28).

3.6.5.4.1.3 Lexicosemantic reiteration, collocation, and parallelism

- בוא (vv. 19 and 20).
- יהוה and יה (vv. 19, 20, 23, 24, 25, 26, 27, and 29).
- ברך (v. 26).

- ישועה (vv. 20 and 25).
- ידה (vv. 28 and 29).
- היה (vv. 21, 22, and 23).
- The psalmist // צדיקים (v. 20).

3.6.5.4.1.4 Pronominal reference

- Antecedent: שערי־צדק (v. 19); referent: בם (v. 19), בו (v. 20).
- Antecedent: אבן מאסו הבונים היתה לראש פנה (v. 22); referent: זאת (v. 23).
- Antecedent: יום (v. 24); referent: בו (v. 24).

3.6.5.4.1.5 Ellipsis

- None.

3.6.5.4.1.6 Conjunctions

- כי (v. 21); ו in ותהי (v. 21), ונשמחה (v. 24), ויאר (v. 27), and ואודך (v. 28).

3.6.5.4.1.7 Other forms of cohesion

- None.

3.6.5.4.2 Features of Deviation

3.6.5.4.2.1 Deviation through parallelism

- שער ליהוה // שערי־צדק (vv. 19 and 20).
- The psalmist // צדיקים (vv. 19 and 20).
- שם יהוה // בית יהוה (v. 26).
- אלי // אלהי (v. 28).
- אבן // ראש פנה (v. 22).
- הושיעה // הצליחה (v. 25).
- אודך // ארוממך (v. 28)

3.6.5.4.2.2 *Other elements of pattern deviation*

- IMPVS directed at Y_{HWH} (v. 25).
- Shift from first person singular POV to first person plural (v. 23).

3.6.5.4.3 **Foregrounded Elements**

3.6.5.4.3.1 *Foregrounding through reiteration and parallelism*

- Repetition of אִוֹדֶה indicates the poem's climax.
- Repetition of אָנָה and נָא paired with imperatives directed at Y_{HWH} underlines the intensity of the request (v. 25).

3.6.5.4.3.2 *Other forms of foregrounding*

- Repetition of directive Vs (IMPVS and COHS) signals the poem's climax as well as the nature of its collective voice.
- The righteousness of the psalmist through the lexical parallelism between the psalmist and צְדִיקִים.
- The temple presence through the lexical reiteration of שַׁעַר־יְצִדֶּק and שַׁעַר לַיהוָה.
- The blessing that comes to the righteous in the temple presence through the repetition of the root בִּרְךְ.

3.6.5.4.4 **Commentary**

Stanza 3 can be divided into five strophes: (1) vv. 19–21, (2) vv. 22–24, (3) v. 25, (4) 26–27, and (5) v. 28. The dominant cohesive feature of stanza 3 is the grammatical-syntactic reiteration of volitional Vs thereby attesting to its function as the cultic ritual performance. Strophe 1 (vv. 19–21) focuses on the temple entrance with the opening command פִּתְחוּ־לִי שַׁעַר־יְצִדֶּק. Verse 20 expands the imperative with a description of the gate along with the entrance criteria. The last verse of strophe 1 is the congregation's expression of thanks to Y_{HWH}

for salvation detailed in the previous section. The dominant element of cohesion in strophe 1 is the first person POV that frames the strophe with the lexicosemantic reiteration of both the gates as well as the one who enters.

Strophe 2 (vv. 22–24) leaves behind the first person POV and develops the spirit of thanksgiving and praise introduced in the last verse of the preceding strophe (v. 21). Creating cohesion in the strophe are the pronominal references in vv. 23 (היא and זאת) and 24 (זה). The antecedent of both היא and זאת in v. 23 is the fact that אבן מאסו הבונים היתה לראש פנה. Verse 24, then follows up the point that נפלאות בעינינו with the invitation to collective praise. Furthermore, YHWH is the postcedent of the subject embedded in היתה of v. 23, thereby creating additional cohesion between v. 22 and vv. 23–24.

Strophe 3 (v. 25) stands apart by disrupting the verbal pattern with two consecutive IMPVS directed at YHWH. The internal cohesion of v. 25 is clear through the lexicogrammatical and grammatical-syntactic reiteration manifest in the parallel lines: אנא יהוה הושיעה נא // אנא יהוה הצליחה נא. The exact repetition along with the repetition of אנא and נא are the grounds for its being identified as an independent strophe.

Strophe 4 (vv. 26–27), in approaching the end of the performance of the cultic ritual, pronounces blessing on the worshipper and a command to עד־קרנות המזבח. Cohesion comes through the blessing language that spans vv. 26 and 27a. There is lexicogrammatical reiteration between the two cola of v. 26. Internal deviation occurs within v. 26 through: (1) the shift in POV from third person singular to first person plural from colon a to colon b, and (2) the shift from שם יהוה to מבית יהוה in colon a to b.

The fifth and final strophe (v. 28) of stanza 5 is a confession that reverts back to the first person singular POV of the worshipper. This shift in POV is the grounds for v. 28 to stand on its own as an independent strophe. The use of the V ידה also marks a major macrostructural delineation as it strikes the fundamental chord that is the meta-theme of the poem. This is

further accentuated with the direct confession of the psalmist that Y_{HWH} is his God.

3.6.5.5 Stanza 4: Closing Hymnic Imperative Give Thanks to YHWH (v. 29)

E. Stanza 4: Closing Hymnic Imperative: Give Thanks to YHWH (v. 29)

3.6.5.5.1 Features of Cohesion

3.6.5.5.1.1 Grammatical-syntactic reiteration

– See §3.6.4.29.1.1.

3.6.5.5.1.2 Lexicogrammatical reiteration, collocation, and parallelism

– See §3.6.4.29.1.2.

3.6.5.5.1.3 Lexicosemantic reiteration, collocation, and parallelism

– See §3.6.4.29.1.3.

3.6.5.5.1.4 Pronominal references

– See §3.6.4.29.1.4.

3.6.5.5.1.5 Ellipsis

– See §3.6.4.29.1.5.

3.6.5.5.1.6 Conjunctions

– See §3.6.4.29.1.6.

3.6.5.5.1.7 Other cohesion features

– See §3.6.4.29.1.7.

3.6.5.5.2 Features of Deviation

3.6.5.5.2.1 Deviation through parallelism

– See §3.6.4.29.2.1.

3.6.5.5.2.2 Other forms of deviation

– See §3.6.4.29.2.2.

3.6.5.5.3 Foregrounded Elements

3.6.5.5.3.1 *Foregrounding through reiteration and parallelism*

– See §3.6.4.29.3.1.

3.6.5.5.3.2 *Other forms of foregrounding*

– See §3.6.4.29.3.2.

3.6.5.5.4 Commentary

Verse 29 stands alone as an independent stanza as it works together with the opening hymnic IMPV to frame the poem at large. The shift from the direct address to Y_{HWH} in the final verse of the preceding stanza (v. 29) to the call to praise by way of the IMPV הוֹדוּ marks the final call to praise.

3.6.6 Conclusion

Psalms 118, as Terrien puts it,

...appears to be a conglomeration of independent fragments, some hymns, and others complaints or laments. There are, to be sure, a number of repetitions and irregularities, but Psalm 118 also appears to have been composed by a skillful organizer. He proposes to help with songs some pilgrims marching to the temple of Zion; thus, toward the end of his litany he addresses the gates of the sanctuary for a climactic entrance.²⁶⁹

In correspondence with Terrien's assessment are shifts in POV, a variety of verbal forms, and reiterations *via* antiphonal features of the text creating both cohesion and foregrounding. The unfolding of the liturgical content occurs within the framing concept that the phrase לעולם חסדו becomes particularly foregrounded through reiteration in both the opening and closing of the poem.

²⁶⁹ Terrien, *The Psalms*, 783.

3.7 Text-Grammatical Analysis: Concluding Remarks

The following sections demonstrate, from each psalm of the Egyptian Hallel, the way in which linguistic parallelism functions to create cohesion as well as to foreground particular aspects of the text. Once again, it is Jakobson's theory of the poetic function of language, parallelism, and combination that reveals this complex web of relationships across the text that makes up the artistic architecture of the poem.

3.7.1 Psalm 113

The first stanza of Psalm 113 (vv. 1–3) is marked by the reiteration of IMPVS in the opening hymnic IMPV and the reiteration of PPs that function as the temporal expansion on the call to praise. Verse 1 not only has the IMPV הללו thrice repeated, but also a three-time reiteration of some form of the tetragrammaton but with deviation within each form for texture across the verse. At the same time, there is a clear grammatical-syntactic distinction between vv. 1 and 2 with the shift from an IMPV V to the *yiqtol* V יהי. The point of continuity, or cohesion between vv. 1 and 2 is in the picking up of the NP^{GEN} שם יהוה that is the last NP of v. 1 and the first of v. 2. Meanwhile, there is internal deviation within this reiteration of the NP^{GEN} in that in v. 1 it is a NP^{GEN/ACCUS} and in v. 2 a NP^{GEN/NOM}.

Figure 188: Imperatives and Tetragrammaton Occurrences

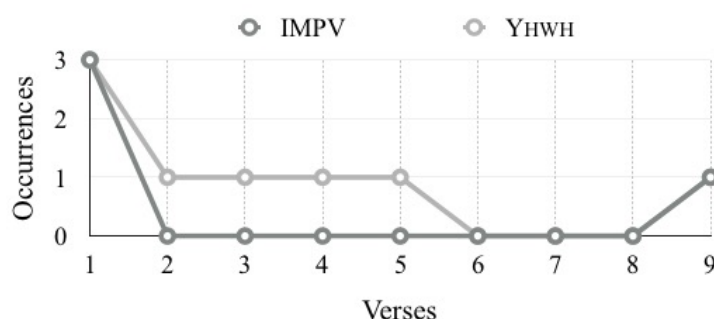


Figure 188 demonstrates occurrences of both IMPVS and the tetragrammaton (in both full and abbreviated forms) across Psalm 113. The chart shows that the IMPVS cluster at the begin-

ning and end of the poem, thereby marking the book-ending of the hymnic IMPV. The clustering pattern of IMPVS (1) foregrounds the call to praise by only occurring in two of the nine verses of the poem (vv. 1 and 9), at the same time, the three-fold reiteration of the IMPV in v. 1 creates cohesion within the verse through its repetition. Finally, the thrice repeated IMPV הללו foregrounds the demand to praise.

Figure 189: Prepositional Phrases Occurrences

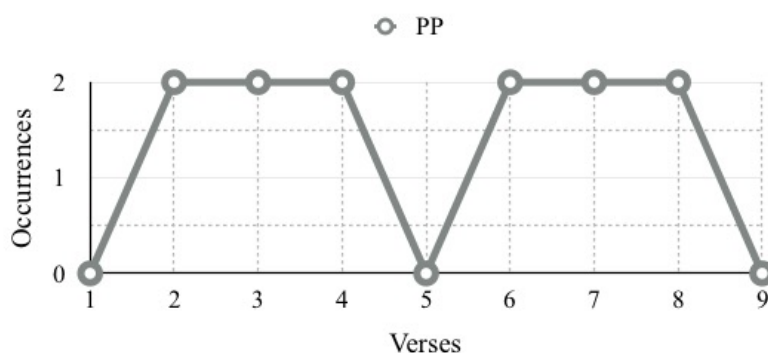


Figure 189 demonstrates the clustering of PPs across Psalm 113. That there are no occurrences of PPs only in vv. 1, 5, and 9 reveals that these verses foreground certain features of the poem. Foregrounding occurs here against the background of the clear pattern of two PPs per verse (with the exception of the aforementioned verses). This lack of occurrence of PPs in these verses, then, deviates from the standard pattern across the poem.

Figure 190: Participle Occurrences

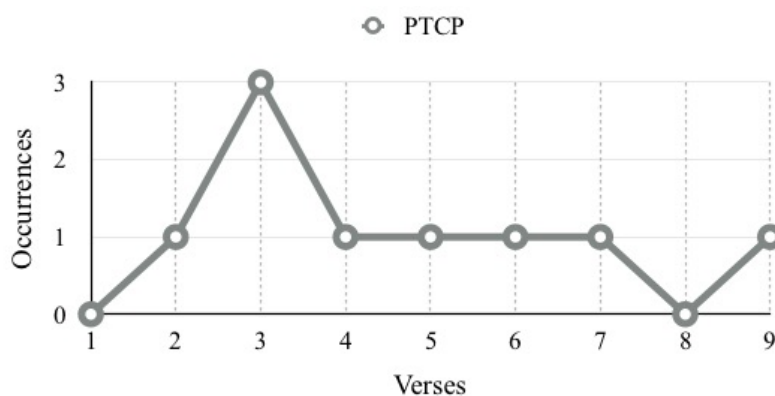


Figure 190 demonstrates the occurrence of PTCPS across Psalm 113. The data shows that only vv. 1 and 8 do not have PTCPS. This shows that the consistency of PTCPS across the poem creates a poem-wide cohesion (not only cohesion within the poem's respective stanzas).

Figure 191: *Hip 'il* Participle Occurrences

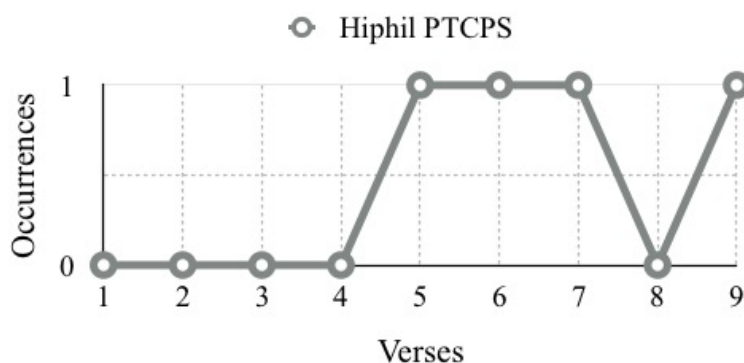


Figure 191 shows the clustering of *hip 'il* PTCPS which sets stanza 2 (vv. 4–9) apart. Each verse of the stanza has a single *hip 'il* PTCP with the exception of v. 8 (which has a *hip 'il* Inf in place of the PTCP). The pattern of one *hip 'il* PTCP per verse creates cohesion across the macrostructure, yet the lack of a *hip 'il* PTCP in v. 8 deviates from the pattern to foreground a specific feature of v. 8. In tow with the *hip 'il* PTCPS is the *hîreq yôd* morpheme (not shown in the graph) that functions to create cohesion across the stanza at a different linguistic level (phonetic). There is also internal deviation in that the first three *hip 'il* PTCPS are definite while the last three are indefinite, thereby exhibiting a macrostructural delineation marker between vv. 6 and 7.

Figure 192: Y_{HWH} Case Alternation in vv. 1 and 2a

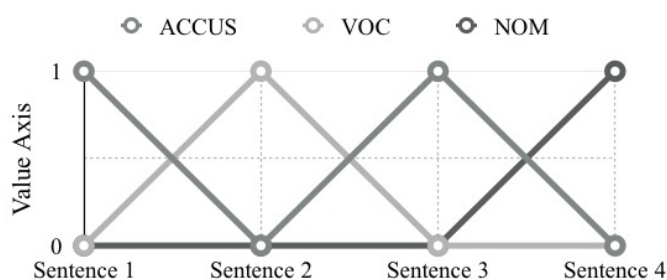


Figure 192 shows the alternation between *ACCUS*, *VOC*, and *NOM* cases for the name of YHWH used in vv. 1–2a. The consistent pattern across the four sentences demonstrates a consistency of deviation that creates both cohesion and foregrounding.

3.7.2 *Psalm 114*

Psalm 114 is marked by the reiteration of ellipsis and nature's personified reaction to theophany as the primary cohesion features of the poem. While ellipsis occurs in only twenty six percent of verses in the Egyptian Hallel, it occurs in each of the eight verses of Psalm 114 (thirty six percent of all ellipses in the Egyptian Hallel; see **Figure 193**). With ellipsis and personification is the reiteration of word-order which also occurs in every verse of Psalm 114. Breaking the pattern across each stanza is a change in POV, namely, speaking of nature in the third person (vv. 3–4), followed by a direct address to nature in the second person (vv. 5–8). Within the reiteration of a second person address to nature in vv. 5–8 is a shift from asking rhetorical questions to offering advice.

Figure 193: Percentage of Ellipses in the Egyptian Hallel

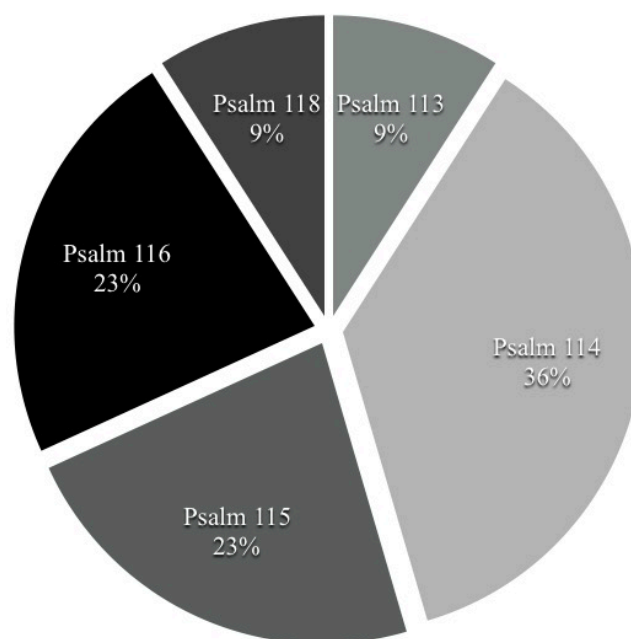


Figure 194: Average Frequency of Ellipsis per Verseline

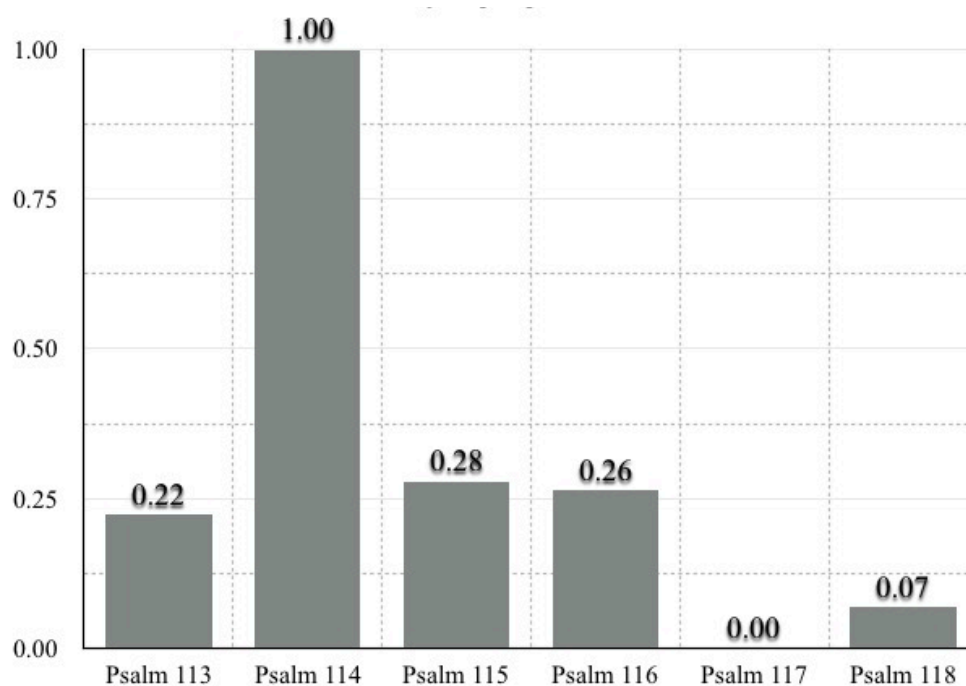


Figure 194 demonstrates the average number of occurrences of ellipsis per verseline across the Egyptian Hallel. Not accounting for Psalm 114 (which is an outlier), the average is 0.16 occurrences per verseline. Psalm 114, however, has a one-hundred percent ellipsis occurrence rate per verseline. This evidences that ellipsis itself is not only a cohesive device in BHP, but that the patterned repetition of ellipsis as a linguistic phenomenon also functions as a cohesive device.

Figure 195: Shifts in POV

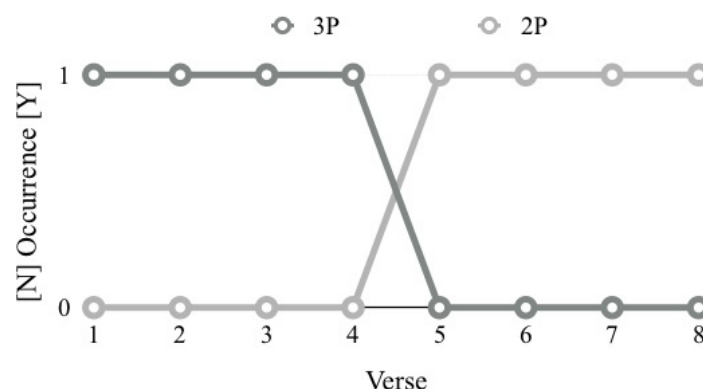


Figure 195 demonstrates the shift in pov across Psalm 114 that creates a pattern that is disrupted in the exact centre of the poem (shift from v. 4 to v. 5). Once again, the establishing of this pattern, then interruption of that pattern, functions to both create cohesion and foregrounding in the poem.

3.7.3 Psalm 115

Psalm 115 is marked by shifts in POV that accentuate the non-assimilative nature of God's chosen people. Within each change of POV there are internal repetitions and linguistic parallelism that create cohesion within the various structures of the poem. An example of this is stanza 2 (vv. 4–8) where there is a reiteration of the syntactic formula [S [VP^{CL} [NP^{CL}] [VP^{CL}]] [VP^{CL} [NP^{CL}] [VP^{CL}]]] (e.g., *אֲזַנִּים לָהֶם וְלֹא יִשְׁמְעוּ*). Even within this formula, however, there are minor deviations to serve foregrounding purposes. For example, the last occurrence of the formula changes from the construction [NP^{CL} [N] [PP [P] [Pn^{DAT}]]] (e.g., *אֲזַנִּים לָהֶם*) to [NP^{GEN} [N] [Pn^{GEN}]] (i.e., *יְדִיהֶם*).

Stanza 3 (vv. 9–11) comprises the reiteration of the syntactic formula [S [N^{VOC}] [VP [IMPV] [PP [P] [N]]]] [S [NP [NP^{GEN} [N] [Pn^{GEN}]] [NP [C] [NP^{GEN} [N] [Pn^{GEN}]]]] [NP [Pn^{GEN}] [V omitted]]] (e.g., *יִשְׂרָאֵל בְּטַח בִּיהוָה עֲזָרָם וּמִגָּם הוּא*). Once again, however, there are minor forms of deviation that unfold within that formula to create texture and foregrounding.

Figure 196: Shifts in POV

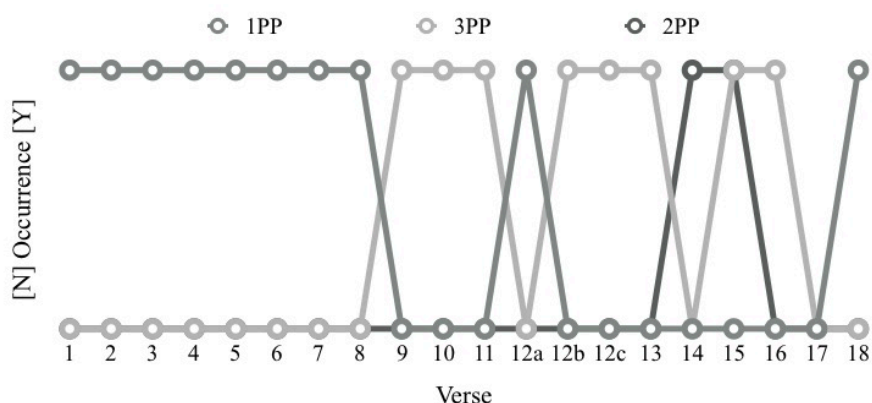


Figure 196 reveals the consistency of POV through v. 7, then the back-and-forth pattern that characterises the remainder of the poem via the up-and-down strokes on the graph.

3.7.4 Psalm 116

The primary feature of cohesion in Psalm 116 is the first person POV. Accompanying the first person POV is cohesion that is achieved at a phonetic level *via* the *ḥîreq yôd* morpheme. Once again, there is subtle deviation within the POV and that is on the POV in reference to Y_{HWH} (see **Figure 197**). It shifts from third to second person across macrostructural levels. Furthermore, there is a shift from first person singular POV to first person plural (v. 5). Also creating deviation through Psalm 116 is the change in tense (see **Figure 198**). There are regular shifts from past tense (vv. 1–4, 8, and 10–11), to present (vv. 5–7, and 15–16), to future (vv. 9, 12–14, and 17–19). These points of deviation serve to mark the shifts in macrostructural units and foregrounded content.

Figure 197: Shifts in POV of Y_{HWH}

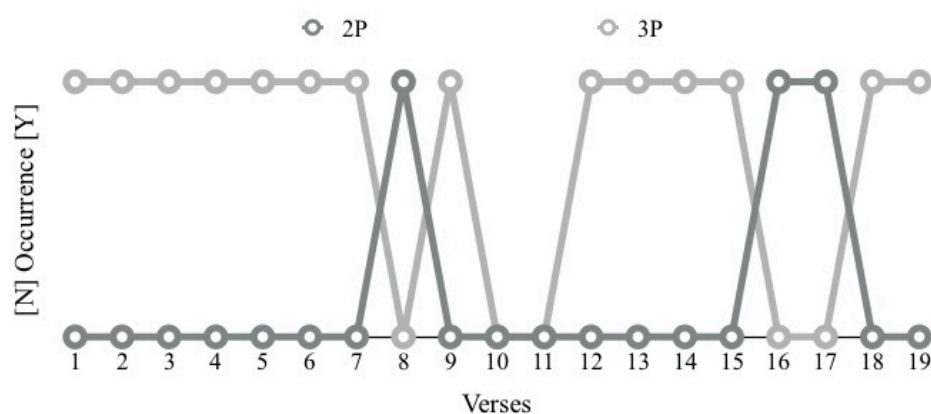
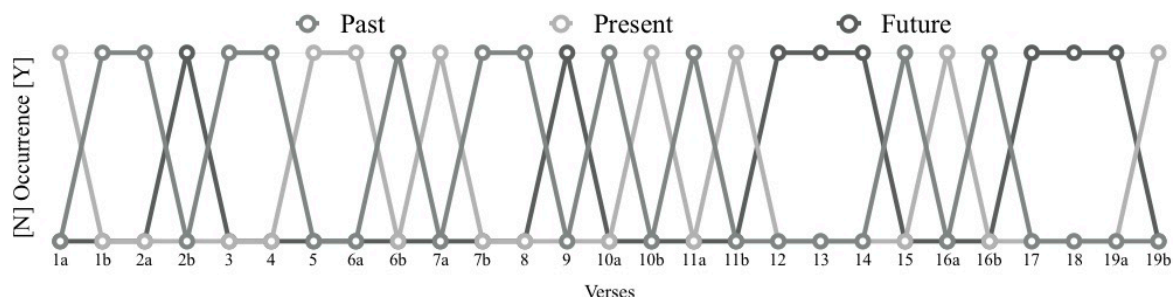


Figure 198: Shifts in Tense



3.7.5 Psalm 117

Psalm 117's most prominent features of cohesion are lexicogrammatical reiterations, namely the call for all nations to praise Y_{HWH}. Psalm 117 also exhibits word-order reiteration (e.g., כל גוים שבחוהו כל־האמים) and pronominal references to Y_{HWH} (e.g., הו in שבחוהו and ו in חסדו).

3.7.6 Psalm 118

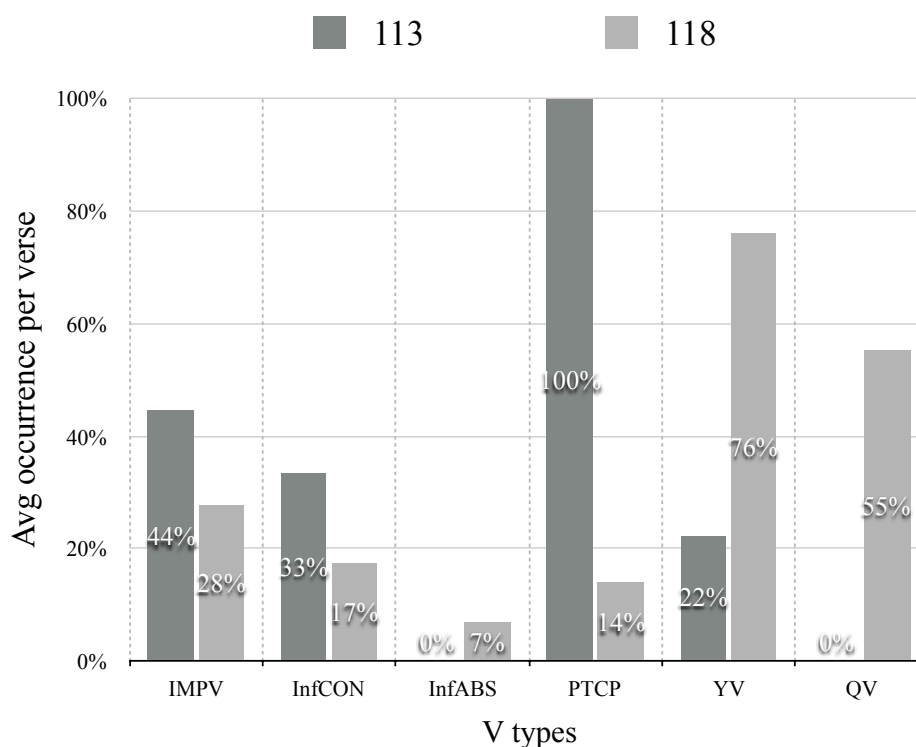
Psalm 118's macrostructure has a liturgical shape, yet within that shape there are repeated patterns, or clusters, of linguistic parallelism creating both cohesion and foregrounding within each respective subunit of text. The first stanza (vv. 1–4) as the hymnic IMPV is obvious in its parallelism with subtle internal deviation occurring within. The second stanza (vv. 5–18) is particularly marked by the reiteration of VP^{CL}s as well as lexicogrammatical reiteration, collocation or parallelism (i.e., בשם יהוה כי אמילם; טוב לחסות ביהוה מבטח באדם // טוב, לחסות ביהוה מבטח בנדיבים). Stanza 3 (vv. 19–28) exhibits shifts in pov thereby indicating its liturgical nature, and the final stanza, like stanza 1 (vv. 1–4) is the hymnic IMPV, but closing the psalm.

4.0 Interpretive Conclusions and Concluding Remarks

4.1 Interpretive Conclusions

As noted in §3.7, Psalms 113, 114, and 117 all demonstrate very consistent forms of both grammatical-syntactic and semantic parallelism with deviations indicating macrostructure delineation markers. By way of contrast, Psalms 115, 116, and 118's macrostructural delineation markers are identified more in changes of pov shaped by their liturgical and antiphonal expressions. Jakobson's notions of parallelism and poetic function of language fades at this point of dealing with liturgically imagined, antiphonal poems, at least concerning the concepts of reiteration of linguistic levels and hierarchy within linguistic-level constituents. With this, delineation markers become more ambiguous and the hierarchy of macrostructures much more challenging to map as a result. This feature of these poems is accompanied by an eclectic blend of V types. For example, compare the distribution of V types in Psalm 113 and Psalm 118.

Figure 199: Psalms 113 and 118 Average V Type per Verse



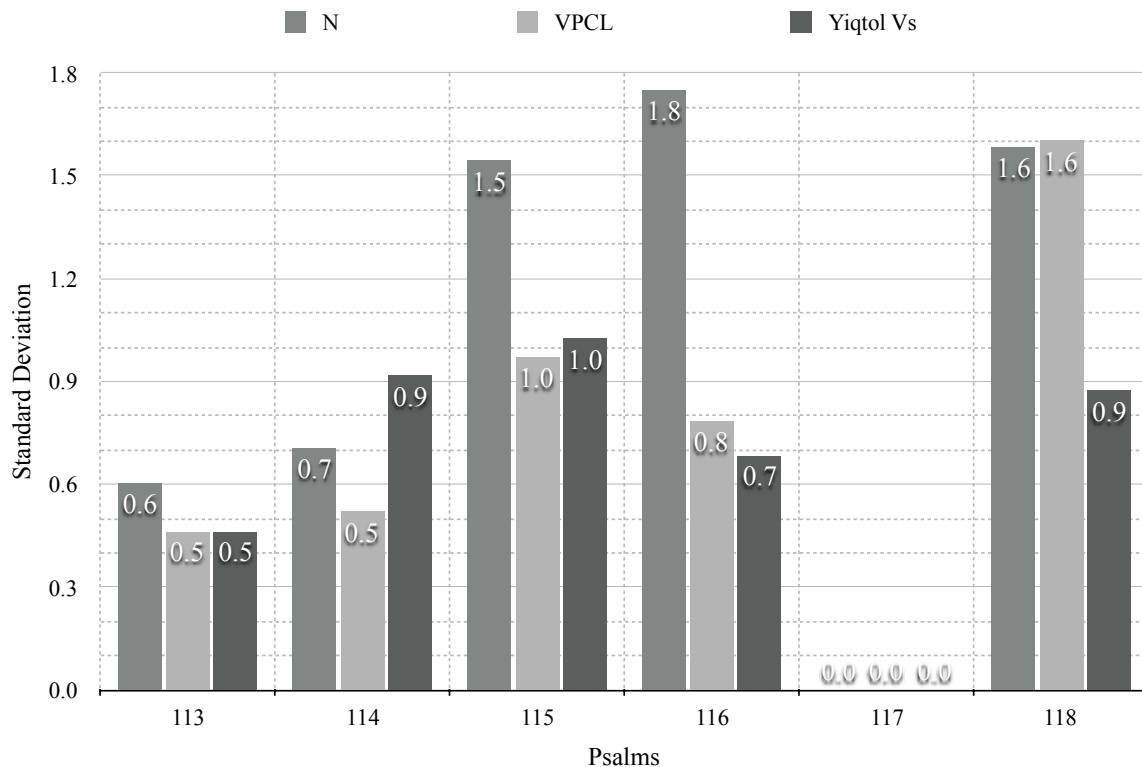
A few of the notable differences include:

- An 86% difference in *PTCP* frequency.
- A 54% difference in *yiqṭōl* V difference.
- A 55% difference in *qāṭal* V difference.

First, Psalm 118 comprising 54% more *yiqṭōl* Vs and 55% *qāṭal* Vs per verse is a clear attestation to difference in genre, as narrative genres habitually have more finite Vs than other genre types. Second, Psalm 113 comprising 86% more *PTCP*s than Psalm 113 demonstrates a deviation from narrative genre norms. The low frequency of *Inf^{ABS}*s simply reflects its irregularity of use in BH. Furthermore, more comparable figures (see *IMPVs* and *Inf^{CON}*s frequencies), could either demonstrate standard frequency of use in BH, or be indicative of a larger V type frequency in BHP. Further data would be needed for a more conclusive judgment.

Additional interpretive conclusions can be drawn through an analysis of the distribution of linguistic-level constituents across the poem. Distribution patterns can be revealed by calculating the standard deviation from the means (= SD) of constituent frequency. The lesser the the SD, the more evenly distributed the constituent. By way of contrast, the greater the SD, the less evenly a linguistic level constituency is distributed across a poem. As a sample, the following chart demonstrates the SD of Ns, *VP^{CL}*s, and *yiqṭōl* Vs across the Egyptian Hallel.

Figure 200: Egyptian Hallel Standard Deviation of Ns, VPCLs, and *Yiqtol* Vs



The data shows that Psalms 113, 114, and 117 have more consistent distribution of these linguistic level constituencies, while Psalms 115, 116, and 118 are less consistent. One of the conclusions that results from this is that the latter group of psalms demonstrates a higher variety of genre representation. Psalm 118, for example, comprises hymnic IMPVS, antiphonal arrangements, words of counsel, and personal testimony of deliverance. In other words, what makes Psalm 118 poetic is the *blending of genres*, comparable to a patchwork of literary styles textured throughout the discourse. This means that in these poems, it is not as much a patterned reiteration of linguistic constituents, but rather a *patterned reiteration of literary genres*. This deviates from the traditional Jakobsonian notion of the poetic function of language in that Jakobson focuses on the poetic function operating in such a way that the reader can "feel" each *linguistic constituent* (i.e., word, phoneme, etc.). At the same time, this concept of genre blending harmonises with the broader notions of Jakobson's theory in that what makes Psalms 115, 116, and 118 poetic is that the arrangements engage the reader to "feel" each genre, or form, represented in the poem.

After all, Jakobson posited that parallelism and poetry were centrally geared to enable readers to *feel a word* [read, "linguistic constituent"] *for the word's sake*. As a signifier, the word gets wrapped up in what (or who) it points to (the signified) rather than existing as a word for its own sake. This is what parallelism accomplishes through unconventional combinations. It allows the word to migrate to foreign domain matrices. It enables the word to take on a new identity. The word is cast into a new light. It is given a new role to play within a fresh semiotic system.

With these poems (Psalms 115, 116, and 118), the same is true but of *genres*. The poem allows the reader to "feel the genre"; to juxtapose moments of distress with moments of worship and testimony; to locate the experience of the worshipper in a different narrative (i.e., semiotic system). Rather than defamiliarising a word, the psalmist is defamiliarising an *experience*.²⁷⁰ The psalmist also defamiliarises worship in the process. Worship is not empty liturgy and ritual when interwoven with personal testimony of deliverance. Suffering of the individual is not merely suffering when inlaid with the faithful worshipping community. In this sense, the Jakobsonian notion of parallelism as combination moves beyond mere linguistic constituents. It is at this very point in which we come back to notions of discourse, or semiotic systems. By blending genres, these poems are pushing against the norms of genre itself, thereby creating their own form in which one feels the impact of each piece. Collectively, this tapestry creates a semiotic system, or discourse, of its own.

In light of this, the following five interpretive conclusions result from the analysis of the present project, all of which are directly related to one another.

²⁷⁰ This harmonises with Walter Brueggemann's "scheme" of orientation, disorientation, new-orientation in, *The Spirituality of the Psalms* (Minneapolis: Fortress Press, 2002).

4.1.1 Synchrony and Diachrony: Parallelism Functions Within a Complex Web of Relationships

Linguistic parallelism that occurs within a poetic text understood as a unique semiotic system, has both synchronic and diachronic functions. Synchronically, linguistic parallelism has both semantic and structure-shaping functions at a colometric level. At the same time, grammatical-syntactic features of a text that correspond directly to semantics do not occur within a vacuum. Rather, linguistic parallelism that occurs at a colometric level is an extension of larger patterns and clusters that occur within a poetic discourse like a thread within a tapestry. In other words, the micro and macro shape of the poetic text is the result of the development of clusters of patterns that emerge diachronically throughout a poetic text. Linguistic parallelism, then, reaches beyond semantics and colometry and demands evaluation on both synchronic and diachronic levels. Psalm 114's two-verse, double bicola stanza pattern marked by verbal elision is an example of this. The V that appears in colon 1 of each bicolon is regularly elided in colon 2 within each verse, thereby creating terseness that characterises not only each verseline, but the poem as a whole.

4.1.2 Linguistic Parallelism and the Hermeneutical Spiral

In relation to §4.1.1, linguistic parallelism at a colometric level is shaped by larger surrounding structures and vice versa. Because of the diachronic/synchronic functions of structural features of the poetic text, both microstructure and macrostructure build into one another. The parts influence the whole and the whole the parts. In this sense, there is a sense of spiralling in-and-out of micro and macrostructures of the text at both semantic and grammatical-syntactic levels. The PTCP reiteration pattern and micro patterns (*hip 'il* PTCPs and definite and indefinite *hip 'il* PTPCS) in Psalm 113 is an example of this. Each PTCP reinforces the pattern that develops across the entire poem, and the minor deviations that occur in each of the PTCP occurrences contribute an additional nuance to the pattern itself.

4.1.3 Parallelism Occurs on All Linguistic Levels in BHP

Parallelism in BHP occurs both on semantic and grammatical-syntactic levels. Because of the nature of interfacing between semantics and grammar and syntax, both are heavily present in contributing to the structure of the poetic text on both micro, and macrostructural levels. Coming into play to contribute to the shape of the poetic text are phonemes, morphemes, lexemes, and syntagmemes (and one could also argue graphemes). One of the clearest examples of this includes the *hireq yôd* phoneme that corresponds with the chain of *hi 'pil* PTCPS in Psalm 113:5–9. The reiteration of the *hireq yôd* not only corresponds to the PTCP, but also contributes to the overall cohesion of the macrostructural unit of the poetic discourse.

4.1.4 Repetitions that Occur Through Linguistic Parallelism Create Structural Cohesion in BHP

As patterns emerge diachronically throughout the poem, those patterns create (back)ground. It is against the (back)ground that the opportunity for form (i.e., foregrounding) can occur, as there is no form without ground. The form occurs at an unexpected linguistic level that was out of the purview of the reader due to the dominance created *via* reiteration of the particular linguistic feature of the text that was creating the background. That unforeseen feature that becomes foregrounded by way of interrupting the pattern established through reiteration then becomes the cornerstone on which a new pattern develops to create background for the emergence of a new, unexpected form.

An example of this is the carrying over of the use of the tetragrammaton from v. 1 to v. 2 in Psalm 113. In v. 1, the name יהוה is repeated three times in tandem with the IMPV הללו. Furthermore, it appears first as an ACCUS, second as a VOC, and finally as an ACCUS once again. Then in v. 2, the divine name (embedded in the NP^{GEN} שם יהוה) appears only once, but as a

NOM. This reiteration pattern creates cohesion across vv. 1 and 2 of the poem. The cohesion is then advanced again in the use of the tetragrammaton throughout the remainder of the poem, but with less average frequency than its occurrences in v. 1.

4.1.5 Linguistic Parallelism Can Be Used to Poetically Foreground Content of a Text

Directly related to §4.1.4, through both reiteration as well as interrupting patterns that develop through the text, linguistic parallelism not only creates structural cohesion (i.e., (back)ground), but also foregrounding (i.e., form). A perfect example of this is the repeated phrase *כי לעולם חסדו* in Psalm 118:1–4. While it is likely that this phrase has a liturgical function and background, the call to repeat the phrase among the diversity of worshippers in the cult emphasises the phrase's content.

4.2 Concluding Remarks

The present project began by noting the shift from metrical programs to linguistic programs to explicating BHP structure within the past forty-five to fifty years. The literature review (§1.1) revealed that while leading theorists of grammatical-syntactic programs clearly demonstrated syntactic constraints as the bases for BHP colometric structure, they did not go as far as to account for the impact of (1) style and (2) macrostructural features and their impact at a colometric level, nor (3) the overall shape of BHP as an artistic text. In light of this, the present project proposed that linguistic parallelism has a dual rhetorical discourse function of (1) structural cohesion and (2) foregrounding when read within Roman Jakobson's methodological literary-linguistic framework and conceptualisation of parallelism within the poetic function of language as the process of strategic selection and combination at various linguistic levels (e.g., phonemes, morphemes, graphemes, syntagmemes, etc.).

The critical analysis of the eighty five verses of the Egyptian Hallel demonstrated that *all* levels of linguistic parallelism (from phoneme to syntagmeme) function to create structur-

al cohesion (primarily) by way of reiteration, collocation, and ellipsis on both micro and macrostructural levels. With this, points of notable linguistic deviation at both a micro and macrostructural levels revealed strategic foregrounding along with corresponding poetic structure-shaping semantic themes thereby suggesting macrostructure delineation markers beyond merely semantics. Furthermore, that linguistic parallelism occurring at the microstructural level develops in sequences of clusters that creates a matrix that is a "complex web of relationships" characterising the overall architecture of a poem as a discourse that is a piece of art.

The demonstration of foregrounding and structural cohesion as the dual rhetorical discourse function of linguistic parallelism in BHP by way of the application of Roman Jakobson's conceptualisation of parallelism as well as Jakobson's poetic function fills many critical gaps. Primarily, Jakobson's work responds to the need for an analysis that accounts for stylistic features of the Hebrew text as poetry. Jakobson is also acutely aware of the integral relationship between microstructure, macrostructure, and constituent hierarchy when it comes to the building up of a poetic discourse and the overall shape of the poem's architecture. Because such a substantial portion of the HB is poetry, there is much ground to be made up in applying Jakobson's theory to other forms of poetry in the HB. Jakobson's contributions to poetics as well as linguistics is arguably unprecedented and certainly immeasurable. His contribution to disciplines relating to the language and literature of the HB, however, has hopefully just begun.

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Appendix A: Implications for Further Research

The most obvious need for further research is the need to investigate findings against other forms of poetry in the BH canon. As acrostics are the only forms of BHP that include macrostructural delineation markers, the propositions and analyses of the present project should most certainly be weighed against acrostic poems.

Furthermore, as noted in §1.3.1.5, Information Structure Theory, a branch of Functional Grammar and Role and Reference Grammar, has effectively occupied centre stage as the preferred linguistic theory for hebraists. As a result, much progress is being made in understanding BH within a discourse frame specifically in terms of topic and focus. These categories harmonise well with the propositions of the current research as both are ultimately concerned with interpreting the text linguistically, but with the text as discourse being the primary concern. A particular area of interest would be research into the convergence of topic, focus, and cohesion.

Additionally, the past ten years have seen a substantial contribution in research on the Hebrew V within a discourse grammar frame. Among the most notable are Elizabeth Robar's *The Verb and the Paragraph in Biblical Hebrew: A Cognitive-Linguistic Approach* and John Cook's *Time and Biblical Hebrew Verb: The Expression of Tense, Aspect, and Modality in Biblical Hebrew*. Robar's work in particular treats the V's function in narrative discourse in framing more complex textual structures. Undoubtedly, Robar's approach to the Hebrew V in poetic discourse would yield much fruit.

With this, a central concern for psalms studies is the shape and transmission history of the canonical Psalter. Discourse analysis done within the perspective of reading the canonical Psalter as such would likely indicate one way or another either for or against a variety of claims within the discipline of redaction criticism. Furthermore, smaller collections within the larger Psalter could undergo discourse analysis with the goal of revealing evidence for or against claims of canonical unity.

Appendix B: Key Terminology

Bicolon	The most common constituent comprising a line of BH verse made up of two conjoined cola. Also known as a couplet or stich .
Clause	A set of words with a subject, a predicate, and any words that modify them.
Cohesion	The phonological, grammatical, lexical, or semantic means of linking Ss into larger units (paragraphs, chapters, etc.), i.e., of making them 'stick together'. Also known as coherence .
Cola	Plural of colon
Collocation	Structural cohesion device that "is achieved through the association of lexical items that regularly co-occur". ²⁷¹
Colometry	The study and understanding of the colon as a macrostructural unity of poetry.
Colon	The smallest unity of poetry usually comprising two to four words.
Defamiliarisation	Also referred to as deviation , is the primary device used in foregrounding. That is, by the unconventional expression of a thought (i.e., lexical, syntactic, grammatical etc.), the poet disorients the reader from habitual engagements with reality in order to bring the reader's attention to a fresh perspective on reality.

²⁷¹ Halliday and Hasan, *Cohesion in English*, 284.

Deviation	<p>The present project treats two different types of deviation:</p> <p>(1) deviation on the level of grammatical/canonical norms of BH grammar at large, and (2) deviation between established patterns within cola and poetic lines or units.</p>
Discourse Structure	<p>The arrangement of phrases, clauses and Ss into larger groupings and patterns of meaning that encompass the entire text.</p>
Foregrounding	<p>The technique of drawing attention to a particular semantic feature of the text.</p>
Grammatical-syntactic reiteration	<p>The repetition of a grammatical or syntactic feature within a discourse.</p>
Infinitival Phrase	<p>A phrase containing a non-finite verb.</p>
Lexicogrammatical collocation	<p>The repetition of syntagmemes within the same domain matrix (i.e., מעתה ועד־עולם // ממזרצ־שמש עד־מבואו).</p>
Lexicogrammatical reiteration	<p>The repetition of syntagmemes with a shared domain matrix.</p>
Lexicosemantic collocation	<p>the repetition of lexemes within the same domain matrix within a discourse (i.e., שמים // ארץ).</p>
Lexicosemantic reiteration	<p>the repetition of a lexeme within a discourse.</p>
Monocolon	<p>A single colon functioning on its own as a line within a stanza or poem.</p>
Nominal Clause	<p>A CL with no finite Vs. A CL with an assumed finite V.</p> <p>Clauses containing non-finite V (i.e., infinitives and PTCPs are considered nominal CLS). Also known as a verbless CL.</p>

Parallelism	Semantic, lexical, grammatical or structural correspondence primarily between juxtaposed cola and secondarily between strophes/lines. While such correspondence occurs most frequently within BHP microstructures, it can also be manifest between larger text segments.
Phrase	Most frequently a series of two to three words conjoined to function as a single word. Phrases can also be strung together to create an extended phrase, especially PPs.
Poem	An independent unit of poetry such as a psalm, a prophetic oracle, a speech, a wisdom poem or an acrostic.
Sentence	A comprehensive set of terms containing at least one CL.
Syntagmeme	A meaningful group of linguistic constituents from the morpheme up to the level of a S.
Tricolon	A line of poetry consisting of three cola.
Verseline	Typically made up of a bicolon, and occasionally a tricolon or monocolon in Hebrew poetry. The second smallest unit of poetry (the first being the colon).

Appendix C: Linguistic Constituent Data

Figure 201: Psalms 113 and 118 Verb Types Comparison (Average per verse)

This table compares the frequency of V type occurrences in Psalms 113, 114, and 118.

The percentages are average V type per verse.

	IMPVS	Inf ^{CON} s	Inf ^{ABS} s	PTCPS	<i>Yiqtol</i> Vs	<i>Qatal</i> Vs
Psalm 113	44%	33%	0%	100%	22%	0%
Psalm 114	13%	25%	0%	25%	63%	0%
Psalm 118	28%	17%	7%	14%	76%	55%

Figure 202: Egyptian Hallel Standard Deviation of Ns, VP^{CL}s, and *Yiqtol* Vs

This table maps the standard deviation of Ns and VP^{CL}s, and *Yiqtol* Vs within the Egyptian Hallel. The purpose of these figures is to measure the evenness of the distribution of these linguistic level constituencies in each poem.

	N	VP ^{CL}	<i>Yiqtol</i> Vs
Psalm 113	0.6	0.5	0.5
Psalm 114	0.7	0.5	0.9
Psalm 115	1.5	1.0	1.0
Psalm 116	1.8	0.8	0.7
Psalm 117	0.0	0.0	0.0
Psalm 118	1.6	1.6	0.9

Figure 203: Features of Cohesion Verseline Percentages

This table details the percentage of verselines that comprise various cohesion features.

Percentage of verselines having grammatical-syntactic reiteration	100%
Percentage of verselines having lexicogrammatical reiteration, collocation, or parallelism	72%
Percentage of verselines having pronominal references	73%
Percentage of verselines having ellipsis	26%
Percentage of verselines having conjunctions	56%

Percentage of verselines having balanced metre	66%
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Figure 204: Features of Deviation per Verseline Percentages

This table details the percentage of verselines that comprise various features of deviation.

Deviation through parallelism	72%
Other forms of deviation	56%